

5 SONGS
WITH BASS LINES!

LED ZEPPELIN
"BLACK DOG"

THEM CROOKED VULTURES
"NEW FANG"

OZZY OSBOURNE
"OVER THE MOUNTAIN"

LAMB OF GOD
"SET TO FAIL"

SLIPKNOT
"PSYCHOSOCIAL"

GUITAR

WORLD

*** WIN!**
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SLASH
PLAY ON
YOUR DEMO!
See pg. 27



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QUEENS OF THE STONE AGE =**

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THE WOODSHED

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POLL CATS



THERE IS A WIDESPREAD myth that all rock supergroups suck. The argument is that you can't just stick a bunch of great musicians in a room and expect the chemistry to just happen.

To the contrary, it's been our experience that when you put a bunch of great musicians in a room, cool things *do* happen. Certainly more cool things happen than when you put a bunch of mediocre or terrible players in a room. Some great examples of superbands that have produced super results are Cream, Blind Faith, CSN&Y, Bad Company, the first David Lee Roth Band, Traveling Wilburys, Velvet Revolver, Hellyeah

and Chickenfoot.

According to this year's Readers Poll results, you can add Them Crooked Vultures to that list. When we chose the Vultures for this month's cover, we figured you'd be interested in the story of how the group came together. But apparently, their new self-titled album is speaking to you as well. The band—which consists of Led Zeppelin's John Paul Jones, the Foo Fighters' Dave Grohl and Josh Homme of Queens of the Stone Age—beat the mighty Green Day to win Best Alt-Rock Album and came in second for Best New Talent.

There were other surprises as well,

including decisive victories for Alice in Chains and Megadeth. We assume this means you'd like to see more coverage of these bands, and the good news is that you won't have to wait too long. Look for a new column by Megadeth virtuoso Chris Broderick in the upcoming months, and expect to see more transcriptions of songs by all the winners throughout the year. Our plan is to keep you busy, engaged and entertained until you surprise us again in our next Readers Poll.

—BRAD TOLINSKI

Editor-in-Chief

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SOUNDING BOARD

Dime Time

NO AMOUNT OF words can express my gratitude for the January 2010 issue. Like many *Guitar World* readers, a part of my heart died that day in 2004 when Dimebag Darrell was taken from us. In my 37 years of being on this planet, only a handful of musicians can make me smile and cry when I reach for my guitar. Dime was the closest thing to a brother I've ever had, and I celebrate him almost daily. Even though he's gone, it's nice to know that he's just inches away when I need a vulgar display of power through my speakers!

—Steve Sullivan

I HAVE NEVER BEEN able to read or talk about Dimebag without a tear coming to my eye. It's so tragic how he left the world before he was done giving, just like Hendrix. No one will ever be able to replace his masterful riffing, squealing and screaming solos. Deepest sorrows from me and everyone in Thunder Bay, Ontario. These five years haven't been easy.

—Jon Kettle

I WANTED TO SAY thank you for the Dime tribute issue. I haven't been much of a metal fan since the Eighties, but I cannot stay away from Dimebag Darrell! The guy's enthusiasm for music, musicians and fans is, to this day, still unbelievable to me. Reading the pieces on Dime brought smiles to my face, tears to my eyes and made me pick up the guitar for a couple hours, which is exactly what Dime would have wanted.

—Sarah Polar

THANK YOU FOR your heartfelt tribute to the greatest metal guitarist of all time. Dimebag's passing crushed me more than any other musician who has left us, and your January issue meant more to me than anyone will ever know—especially now, since the idiots at VH1 forgot to mention him in their *100 Most Shocking Music Moments* special. Apparently, Fergie peeing herself



onstage is more shocking than a crazed lunatic shooting a man in front of hundreds of people. Your magazine holds more credibility than anything on cable television.

—Craig Harless

Starr Power

I REALLY ENJOYED your recent Beatles issue of *Guitar Legends*, but how come there was nothing

in there about Ringo? Leaving him out made the issue feel incomplete, though the rest of the magazine was well written, entertaining and informative.

—Frank

Metal Health

I RECENTLY WENT back and read your article on Death guitarist Chuck Schuldiner in the April 2007 issue. Given the circumstances of his untimely passing, and its relevance to issues currently being debated in Congress, I felt it necessary to remind people about this story. The article is apolitical and pushes forth no agenda, but it still seems enormously relevant just by laying out the circumstances of Chuck's death. As the article pointed out, most musicians do not have access to health insurance, and Chuck Schuldiner's story shows that, under the current health insurance system, pursuing your musical goals can cost you

your life. For me, your article did a better job articulating the importance of health care reform just by telling Chuck Schuldiner's story than any politician has been able to do, and did so without taking any position on the issue.

—William Marrinson



And the Winner Is...

I STILL CAN'T believe I won an ESP Nergal Hex-7 guitar on GuitarWorld.com! This is by far the best guitar I've ever played. Thank you, *Guitar World*!

—Philip Santoya

DEFENDERS OF THE FAITH



Rick Patino

HOMETOWN Long Beach, CA
GUITARS Jackson Soloist, Peavey Vandenberg with DiMarzios and Fender Strat
SONGS I'VE BEEN PLAYING "Altitudes" by Jason Becker and "Capricci Di Diabolo" by Yngwie Malmsteen
GEAR I MOST WANT Jason Becker Signature Paradise Guitar



Ricky Zumbo

HOMETOWN Utica, NY
GUITARS Dean Razorback, Dean Dime-O-Flage, Takamine EGS-330SC
SONGS I'VE BEEN PLAYING "Land of Confusion" by Disturbed, "Gimme Three Steps" by Lynyrd Skynyrd
GEAR I WANT MOST DigiTech Harmony Man, Dunlop Dimebag wah



Skel Riffon

HOMETOWN Akron, OH
GUITARS 1978 Ibanez Iceman, 2005 Gibson Les Paul Standard, 1983 Ibanez Destroyer, 1989 Fender Strat, Martin D-16 GT
SONGS I'VE BEEN PLAYING "Children Shouldn't Play with Dead Things" and "We're Dead We're All Messed Up" by my band October Rising
GEAR I MOST WANT More guitars!

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

SEND LETTERS TO: The Sounding Board, *Guitar World*, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWOCustserv@cdsfulfillment.com. Please do not email the Sounding Board with subscription matters.

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& much more!



Red Hot Change-Up

John Frusciante's out, and Josh Klinghoffer is in, as the Chili Peppers return to action.

by JOE BOSSO

WHEN THE RED HOT CHILI PEPPERS announced they were taking an "indefinite hiatus" after 2006–2007's *Stadium Arcadium* tour, rumors quickly spread that all wasn't right between the band and guitarist John Frusciante.

Frusciante recently put all speculation to rest and confirmed that he doesn't want to be a Pepper anymore—for the second time, no less. (He first split in 1992 and descended into heroin addiction; he rejoined the group in 1998 after kicking drugs cold turkey.) Writing on his web site, Johnfrusciante.com, the guitarist said that his "musical interests have led [him] in a different direction" and that "there was no

drama or anger involved" in his decision.

"I really love the band and what we did," he wrote. "I understand and value that my work with them means a lot to many people, but I have to follow my interests. For me, art has never been



With RHCP singer Anthony Kiedis

something done out of a sense of duty. It is something I do because it is really fun, exciting and interesting.

"Over the last 12 years, I have changed, as a person and artist, to such a degree that to do further work along the lines I did with the band would be to go against my own nature."

Last October, the Chili Peppers began working with Josh Klinghoffer, an L.A. guitarist/producer who has played with PJ Harvey and Beck, among others, and as *Guitar World* was going to press, Klinghoffer announced that he was now, indeed, the new Pepper on the block. Well, apparently not that new—Klinghoffer performed with the band as second guitarist on the *Stadium Arcadium* tour and has played on some of Frusciante's solo albums. □

Charred Walls of the Damned Burnt Offering

By **RICHARD BIENSTOCK**

Photo by **CARLOS AMOEDO AND JIMMY HUBBARD**

TO MANY, **RICHARD CHRISTY** is known primarily for the prank phone calls and on-air gags he pulls as a staffer on Sirius XM's *Howard Stern Show*, where, in Christy's own words, he is often regarded as "the idiot." Metal fans, however, have long held a different view of Christy, extolling his aggressive and powerful drumming for such seminal acts as Death, Control Denied and Iced Earth.

Now, the 35-year-old Christy is returning to his metal roots with a new project, the excellently named Charred Walls of the Damned. An extreme-metal supergroup of sorts, the band is rounded out by producer Jason Suecof (Trivium, All That Remains) on guitar, bassist Steve DiGiorgio (Sadus, ex-Death) and

former Judas Priest singer Tim "Ripper" Owens, with a sound that reflects Christy's love of all eras of heavy music.

"I'm a fan of every kind of metal, and I put it all in there," Christy says. "I mean, I don't see anything wrong with having a blast beat in, say, a power metal song. If I like it, I did it."

Adds Jason Suecof, "To me the album sounds like the soundtrack to Richard's brain, which would be Amon Amarth mixed with King Diamond, Coheed and Cambria, and John Carpenter."

Christy, who wrote all the music and lyrics for the band's self-titled Metal Blade debut, also played all the instruments on the band's initial demos. He then had his bandmates reinter-

pret his parts for the album. "With Jason, I just told him to take my riffs and make them his own," Christy says. "In general, it was exciting to have these amazing musicians performing my stuff."

Listeners of the *Howard Stern Show* have already had the opportunity to sample Charred Walls of the Damned, as Stern recently played a clip of the album's first single, "Ghost Town," on the air. In typical fashion, the shock jock had a few words of criticism for his staffer. "He said he liked it," Christy says, "but he also complained that the drums were too loud."

Which is to be expected. "I knew Howard would find something to bust my balls about," Christy says. "He always does. But as far as complaints go, that one wasn't so bad." □

**"I KNEW HOWARD
WOULD FIND
SOMETHING TO
BUST MY
BALLS
ABOUT."
—CHRISTY**

AXOLOGY

GUITARS (Christy)

PRS SE Paul

Allender; (Suecof)

Ibanez S Series

Sabre, Ibanez RG7

CST, ESP acoustic

AMPS (Christy) Line

6 POD 2.0; (Suecof)

Peavey 5150 II

EFFECTS (Christy)

None; (Suecof)

Ibanez TS9 Tube

Screamer

STRINGS (Christy)

D'Addario Regular

Light 10-46;

(Suecof) D'Addario

ProSteel

Suecof (left) and Christy



GUILTY PLEASURES

GUITARISTS SHARE THEIR SECRET LOVES



WITH WHITECHAPEL'S Alex Wade

SONG "To be honest, I listen to a lot of stuff that most metalheads would think was lame. But I think you just can't listen to metal all the time, so one thing I do enjoy listening to a lot is the new Cartel album, *Cycles*. I think it is a really good album. There



is no specific song that is my guilty pleasure. I just like and enjoy the whole album in general."

WEB SITE "I really enjoy Sevenstring.org. It's an awesome site, and I post on there a lot. There are a lot of gear reviews and people talking to each other and giving advice on gear and using seven-string guitars."

MOVIE "The [2004] movie *The Notebook*, as lame as that sounds, I know it's definitely real sappy and a real girlie movie, but overall I think that movie is really awesome. And that's ironic, as it is the exact opposite of me."



-JOE MATERA

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Head over to GuitarWorld.com to see our special gallery of guitars, amps, effects and more that were just announced at NAMM 2010, plus see exclusive videos from the convention floor!



BETCHA CAN'T PLAY THIS


[ANGUS CLARK from DAREDEVIL SQUADRON and THE TRANS-SIBERIAN ORCHESTRA]

"THIS IS AN EXCERPT from the end of a solo I played in the song 'Monster' on the most recent Metal Church album. I call it 'The Two-Stringer,' because it's played mostly on the top two strings. The guitars are tuned down one half step [*low to high*, E^b A^b D^b G^b B^b E^b] on this song, as is the bass.

"The lick is played over a chord progression in F[♯] minor that's played C[♯]m B A G[♯]m F[♯]m. At the end of the four-bar phrase, the whole band pivots and modulates on a quick F-to-G change, which brings us back to the song's main riff, which is in E. I wanted to play something here that outlined the underlying chords and was kind of flashy, then end with something tasty. As I wrote in last month's 'Bet-cha,' if you play something fast, you have to follow it with something soulful so people know you're a real musician."

"Bars 1 and 2 are based on a descending sextuplet arpeggio pattern that's alternate picked and incorporates wide intervals and huge finger stretches on the high E string. Instead of just playing

straight minor and major arpeggios over the first three chords, I use the second, or ninth, as the lowest note, resulting in C#m(add9), B(add9) and A(add9) arpeggios. This not only adds harmonic color but also makes the arpeggios easier to pick, because I don't have to cross over to the G string. For the G#m chord, playing the ninth didn't sound good to me, so I just played a straight G#m arpeggio, quickly shifting my hand down the B string to fret the low G# note at the ninth fret.

"In bar 3, I play a bluesy lick over F#m, using notes from the F# blues scale [F# A B C# E] and some legato phrasing and bending to provide textural contrast to all the fast, alternate-picked arpeggios. Over the quick F-to-G change at the end of bar 4, I fall into place with the rest of the band and play major third double-stops in a quarter-note rhythm." 

For more information about Angus Clark, visit angusclark.com

"The Two-Stringer"



Shirley
(left) and
Foreman

Switchfoot

Electrical Storm

by JOE BOSSO Photo by SARAH STURGES

WHEN SWITCHFOOT BEGAN recording their new album, *Hello Hurricane* (Atlantic), they had no idea what they were doing. Not a clue. Even so, the San Diego quintet emerged with what many are calling their strongest effort yet.

"Looking back at it, I'm glad we didn't have a plan," says the band's singer and guitarist, Jon Foreman. "Usually, we have a very rigid idea of what an album is supposed to look and feel like before we even start it. This time, we let the songs guide us. Turned out to be the right way to go."

However, of the 80 or so songs Switchfoot tracked, Foreman admits to one overarching goal: "We wanted to capture our live sound. Some of our past records have been a bit restrained. This time, we said, 'Let's give the people a taste of what it's like to hear the band in concert.'"

As evidenced by the hard-charging first single, "Mess of Me," and riff-o-ramas like "Needle and Haystack Life" and "The Sound (John M. Perkins' Blues)," they succeeded wildly. Foreman says the use of vintage amps played a big part in nailing a more aggressive sonic quality. "We got away from the huge new models with dialed-in sounds. You've got to make an amp do the talking, not the other way around."

For lead guitarist Drew Shirley, being able to spend late nights in Switchfoot's brand-new home studio allowed him to "get inside the songs and make sure there wasn't one wasted note. As every musician knows, when you're watching the clock in somebody else's \$1,000-a-day studio, it can stifle your creativity. On *Hello Hurricane*, I was able to work on my own until two in the morning and just let go. It was so liberating. Nobody was giving me the 'hurry up' vibe. I think that's why the guitars sound awesome." □

AXOLOGY

GUITARS (Foreman) Supro Ozark, various Fender Telecasters and Jazzmasters, Silvertones, Gibson Les Pauls and SGs; (Shirley) 1963 Gibson ES-330, 1965 Epiphone Coronet, early Sixties El Degas and Eko guitars, custom-made Gibson Les Paul Deluxe
AMPS (Foreman) Fender Princetons (black and silverface models), Gretsch 6163 and 6150, 1964 Fender Bassman; (Shirley) Supro Super, early Sixties Fender white amplifier
EFFECTS (Shirley) various Devi Ever fuzz pedals, Lovetone Big Cheese fuzz, Ibanez AD9 analog delay, Korg Kaoss Pad



Fenriz OF DARKTHRONE

You played all the instruments on some of Darkthrone's releases. What inspired you to play guitar?

The hunger to make metal. My parents refused to give me an electric guitar. I had to strum away at the nylon-string acoustic guitar they bought me. An uncle taught me the "Smoke on the Water" riff around 1983, but I preferred to make up stuff. In '84, I finally learned a riff I really liked—the refrain riff to Iron Maiden's "Powerslave."



What was your first electric guitar?

An Aria Pro II. It didn't matter, though. I never gave a shit about musicians or their brands much.

Were you inspired by any particular guitarist? No, my approach was always pragmatic. The word "instrument" means "tool," and that's how I always used instruments: as tools to make my songs. I have a loose way of playing guitar.

I guess I sound like a sloppy Tony Iommi: lots of vibrating notes and string pulling.

What was your first gig like?

I'm probably one of the few people in the world who played my first gig without having attended a gig by another band. I was very nervous that I wouldn't remember the songs, but I also worried that the other guys would fuck up. To this day, I only really trust myself...and barely!

It was in spring 1988, at a "battle of the bands" thing called Falloracken. Ted [Skjellum, a.k.a. Darkthrone guitarist-vocalist Nocturno Culto] came to the show so he could check us out and see if he wanted to join the band. I sang and drummed at the same time, and Ronny [Sorkness], the vocalist in Valhall, said my vocals sounded walrus-y, which was probably very true. Amazingly, Ted joined Darkthrone after that gig.

It's well known that Darkthrone refuse to play live nowadays. Was there a specific gig that made you want to stop playing out? All of them. I didn't even like it when people came to see us rehearse. Since I was a kid growing up with music in the Seventies, I only wanted to make albums. I never saw myself up onstage. Not playing live is my religion. I could write a book series about it.

What advice do you have for guitarists?

None. Learn yourself. Everyone does blues licks or Steve Vai over-the-top weird shit. Do proper solos instead...like Iron Maiden. □

—KORY GROW

Guitar Center Presents "Your Next Record with Slash!"

The legendary guitarist teams up with Guitar Center, Ernie Ball and *Guitar World* for the greatest unsigned band contest ever! Really.

Photo by TRAVIS SHINN



IMAGINE HAVING Guns N' Roses producer Mike Clink produce a three-song EP for your band. That would be pretty damn sweet! Now, imagine having Slash help write and perform, and record on, your single. That wouldn't suck either.

Toss in a \$10,000 Guitar Center shopping spree, new gear from Ernie Ball Music Man, a chance to open up for Slash at his Monster Energy Bash, a development deal with the über-management team The Collective, a major feature in *Guitar World*, and your music featured on iTunes, and what you have is the best freakin' music contest...ever.

But were not gonna just give it to

you. First, you have to do a little something for us.

To enter this once-in-a-lifetime contest, all your band members must be 18 years of age or older. After you've cleared that hurdle, you must upload three original songs, a bio and a group photo to YourNextRecord.com sometime between February 1 and April 30. You'll then be armed with custom-designed "widgets" that will let you organically and virally promote your group on your band site and social networking sites. In mid May, the top 250 bands receiving the most votes will be evaluated by The Collective, which will narrow the pack to 50. For the final round, Slash and producer

Clink will pick the winner.

For a more detailed description of contest, see page 8 in this issue of *Guitar World*, visit your local Guitar Center or go to YourNextRecord.com.

If you aren't in a band but would still like to meet Slash and get a few pointers between now and April 30, look for limited-edition custom-colored Slash picks in select packs of Ernie Ball electric guitar strings—they'll give you a chance to win an exclusive master class with Slash, custom guitars from Ernie Ball Music Man, Guitar Center shopping sprees and more.

This is the opportunity of a lifetime, the kind that can only be provided by *Guitar World* and friends. **□**

DEAR GUITAR HERO

**FAMOUS PLAYERS
ANSWER YOUR QUESTIONS!**

STEVE MORSE

He's a stylistic master of the guitar who has been a member of classic rock acts that include Kansas and Deep Purple. But what GUITAR WORLD readers really want to know is...

guys who did "Smoke on the Water." But that doesn't mean they should throw bottles! One of them hit [keyboardist] Jon Lord, who was right behind me. When you have lights in your face, you only see something the moment before it gets to you. I ducked at the last second, and the bottle hit Jon. That sucked really bad. This was during our very first tour. But we didn't have any more of that after we got the first album out [1996's *Purpendicular*].

➔ **You haven't recorded an album with Deep Purple since *Rapture of the Deep* in 2005. Do you guys have any plans to do a new album?** —Larry Elliott

Yes, we've been kickin' that around. We keep looking for that big open hole in the schedule, but management keeps plugging it up with tours. That's the money-making part of the business. Making albums is pretty much a charity event; you still need to do the business that pays the bills. Records are interesting for the band to make and for the fans to hear, but nowadays it has almost nothing to do with making a living.

deep purple



➔ **What was it like playing with Kansas back in the Eighties? Did you have to play differently than with the Dixie Dregs [Morse's long-running jazz fusion band]?** —Ned Taborsky

Yeah, I did but certainly not too differently. I immediately identified with [Kansas guitarist] Kerry Livgren's writing. I thought, Hey, this guy is coming from the same direction that

I am. I became friends with the band, and that's really how I ended up working with them. It was a struggle to figure out what parts I should play. At the time that I joined, we didn't have an extra violinist, and Kerry used to switch between playing keyboards and guitar. Plus, we had Rich Williams, the great guitar player who's always been in the band. So I was kind of strug-

➔ **If you could put together the ultimate five-piece rock supergroup, who would be in the band? You can choose from musicians living or dead.**

—Phil Murray

Oh, boy, this is very difficult. On drums, I'd say John Bonham. Jeff Beck and Rod Stewart made such a great team, so I'd put them on guitar and vocals. On bass, I think Jack Bruce could be great, plus he has a great singing voice. And [keyboardist] Chuck Leavell from the Allman Brothers.

➔ **When you first started playing with Deep Purple as the replacement for Ritchie Blackmore, did the fans give you a hard time?** —Rita MacDowell

Yes, but I knew what to expect. I knew that even if people were giving me the benefit of the doubt, they would still be disappointed to not see the five original



(inset, from left) Stewart, Bonham and Beck



With Deep Purple
bassist Roger
Glover at Wembley
Arena, April 28,
2007; (inset, top to
bottom) Pastorius,
Berry and
Blackmore



thereafter, he got mugged, or attacked, and he died. We were old friends. So that's the first thing I would want to know: "Whatever happened, and how did you get there? Are you doing okay now?"

gling. It was like, What should I play here? Do I take the solo? Sometimes I would play violin lines on the guitar, and sometimes I was playing things like a keyboard arpeggio, or something that Kerry wouldn't have done on guitar.

➔ **You just put out a new Steve Morse Band album, *Out Standing in Their Field*. Do you think your playing on the record is more rock oriented because you've been doing all the Deep Purple stuff?** —Nancy Geraghty

Good question. Yeah, I think the first track, "Name Dropping," has that "I've been playing in a rock band for a long time" feeling. But I intentionally try to change the channel quite a bit during the course of a record. So there's rock stuff, a jazz fusion-style song ["*Unnamed Sources*"], a classical guitar piece ["*Baroque 'n Dreams*"] and a bluegrass-type piece ["*John Deere Letter*"].

➔ **When you were in high school, did you ever carry around a guitar to try and pick up girls?** —Gus Ducommun

No, no, no! Everything I did in music had the predictable effect of repelling girls. I liked girls, but when it came to the guitar, I was just like a guy who puts a bigger engine in his car: it's not something you do for girls; it's something you do so you can go fast and enjoy the rush. And to me, all the music I played as a teenager was about the adrenaline rush. I loved playing fast. I loved thrashing what they called "acid rock" and the stuff that led to Led Zeppelin. It was a power thing; it was not an "I can't figure out how to talk to girls" thing. In Augusta, Georgia, the town where we were playing in the Sixties, girls hated that kind of music. They only liked stuff with horns and be-bop moves, with three or four singers dressed in the same suits dancing back and forth.

➔ **Can you tell me what was the first**

song you learned that really challenged you as a guitar player?

—Doris Duke

Chuck Berry's intro to "Johnny B. Goode." "Johnny B. Goode" also sounded just like [Berry's hits] "Maybelline" and "Sweet Sixteen." They were all the same song, but it was about being able to make them swing. I just loved that. The other thing that really thrilled me was when I was able to play some kind of facsimile of the solo in [the Kinks'] "All Day and All of the Night."

➔ **If you were stuck in a guitar version of *Groundhog Day* and had to play one of your songs over and over, which one would it be?** —Al Ruggiero

Whoa! What a great question. Well, something where I could solo and try different things. One of the more epic tunes—the longer the better. Something like "Travels of Marco Polo," or "Hereafter," which is challenging to play and has a lot of room for improvisation.

➔ **What is your favorite Ritchie Blackmore solo?**

—John Pistone

The "Highway Star" solo is classic. It's got the power section, the fast picking part and the melodic section in the front. And the progression is interesting. We start with that song every night, and you don't just pick up a guitar, walk onstage and play it—you've got to be warmed up so you can play it in a relaxed way. You can't be struggling at all.

➔ **If you walked into a room with Jimi Hendrix, Les Paul, Stevie Ray Vaughan and Jaco Pastorius, who would you talk to first, and what would you say?**

—Nick Kirby

It would be Jaco, because he was a friend of mine. I'd say, "What happened that night?" I was getting ready to do a show, and they said Jaco was there to see me. I said, "Well, bring him back." They said, "He can't come in. You'll have to walk outside to talk to him." It was a terrible time in his life. I gave him some money. Shortly



➔ **I read that you're also a pilot. Have you ever flown yourself to a gig and had something strange happen on the way?**

—Sonny Madsen

Yeah, decades ago. I was flying from San Francisco to Salt Lake City. We were in my light twin, and even though it did have de-icing boots, we had a problem because a big winter storm just sort of appeared. I was getting ready to do the approach, and I lost one of

the vacuum pumps that maintains the gyroscope instruments—the things that tell you up from down. It was nightfall, and we were getting ice. We were running out of options, so I decided to do the approach and go in a little fast. It worked out fine, and it was a great learning experience. It was only when I thought about it afterward that I got nervous.

➔ **You play rock, country, jazz, fusion, classical and everything else. Did you ever want to become a studio player?**

—Richard Gazzo

Sure, I think every guitarist does when they read the credits on albums.

Duane Allman was a studio guitar player, and he played on lots of different things before and during his time with the Allman Brothers. And, of course, his session with Clapton [*Derek and the Dominos*] sounded amazing. It seems like the coolest thing in the world. However, since I've become good friends with [Toto's] Steve Lukather [who is an accomplished session player] and experienced a little bit of it myself, I've realized it's a different world. Being a session guitarist is different than I would

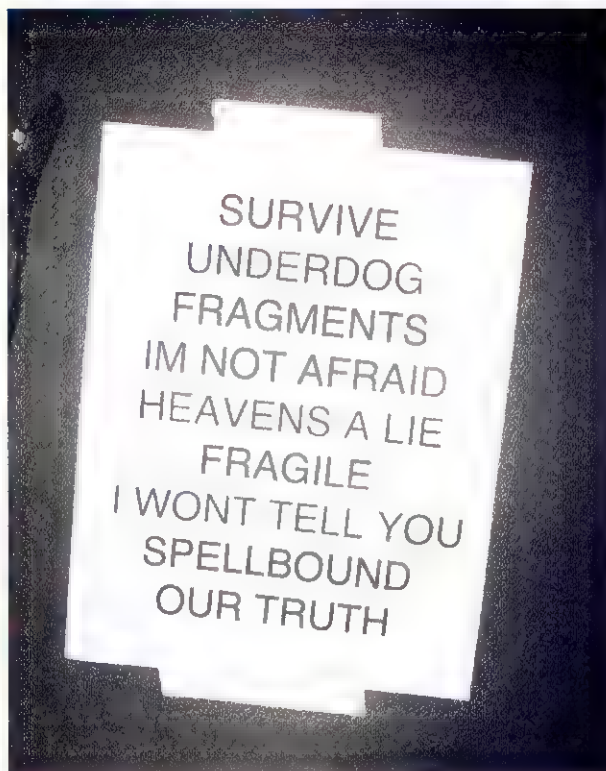
have ever imagined. From an employment standpoint, it sounds fantastic. But for somebody who is used to having control of his own musical direction, it can be frustrating. □



CRISTIANO MIGLIORE OF LAGUNA COIL

TROCADERO THEATRE ⊗ SEPTEMBER 25, 2009 ⊗ PHILADELPHIA, PA

Interview by KORY GROW Photos by JUSTIN BORUCKI



The Gear

1. ESP LTD SC607 STEPHEN CARPENTER 7-STRING

"We're big fans of Deftones [Stephen Carpenter's band], and we like seven-string guitars. We've actually got our own custom guitars. They're like the Eclipse ESP model, but they have seven strings."

2. LINE 6 SPIDR VALVE HEAD

"I love it. I only use a little bit of reverb and delay here and there, and that's one of the reasons I really like those heads. They let me use effects without having to deal with a lot of stuff."

3. LINE 6 FBV SHORTBOARD SWITCH

"Usually, I use three main sounds. One will be my clean sound, which I use for all the arpeggios on the clean parts; one is the distortion sound that I use for all the rhythm parts; and the third channel is something I made specifically for the Music as a Weapon tour. I don't even use it now that the tour is over."

The Songs

"SURVIVE"

"The band agreed it should be the first song on [2009's] *Shallow Life* and also the opening song for the live shows. There's an intro to the song that was too long to include on the record, but we have it on our demo tapes for the song, and we use it as our live intro."

"UNDERDOG"

"When we put together a set list, we always try to maintain a balance between new and old songs as well as fast and slow songs. 'Underdog' is one of those songs that, because of its tempo, fits really well after 'Survive.'"

"FRAGMENTS OF FAITH"

"This is my favorite song to play live. It's a mid-tempo song. After the previous two songs, which are faster, 'Fragments of Faith' slows down a

little bit, gets the people into a whole different mood and leads us back to the older material."

"I WON'T TELL YOU"

"It reminds me a bit of bands like Rammstein. We've always been big fans of theirs, and we wanted to have that same kind of feeling throughout this song. It's a very danceable song, although the guitar parts are pretty heavy."

"HEAVEN'S A LIE"

"This was our [2002] breakthrough single, and normally we wouldn't have it in the middle of the set. But people are more into 'Spellbound,' since that's what's playing on the radio, so it was no problem to move it here."

"OUR TRUTH"

"The video for this song did really well, and since the song was also included on *Guitar Hero: World Tour* [and *Rock Band Unplugged*, *Rock Band 2* and *Rock Revolution*], all the kids seem to know it. By the end of the show, everybody is standing with their hands up, making a lot of noise. And really, it's a great feeling, because it makes you feel like you've accomplished something."



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THUMB'S UP

What has eight strings, a blue quilted-maple veneer and Randy Rhoads' thumbnail encased in acrylic? Kelly Garni's new custom bass guitar, a one-of-a-kind homage to his friendship with the dearly departed guitar hero.

BY ALAN DI PERNA | PHOTOS BY KELLY GARNI

Kelly Garni's music career came crashing to a halt one drunken evening in 1978. That was the night the bassist had a terrible fight with his best friend Randy Rhoads. Garni came perilously close to shooting the legendary guitarist to death during the brawl, and ripped from Rhoads' thumb the long fingernail that he'd spent a long time growing—either as a glam rock affectation or for use as a cocaine shovel, depending on who's telling the tale.

Rhoads and Garni made up their quarrel the very next day, but the fight marked Garni's departure from Quiet Riot, the band that he and Randy had started while still in their teens. Rhoads himself quit Quiet Riot shortly after Garni and, of course, attained heavy metal immortality with Ozzy Osbourne in the early Eighties. But for Garni, leaving Quiet Riot meant leaving rock and roll. He sold his bass guitar and laid aside all thoughts of a career in music. His connection with both Randy Rhoads and rock music, however, would prove more enduring.

It was Garni's girlfriend who found the severed thumbnail the day after the fight, on a carpet in Kelly's house, where the altercation had occurred. Garni has carried the nail with him throughout his post Quiet

Riot life, which has included stints as a paramedic, a process server and a photographer specializing in, among other things, call girl photos for Las Vegas street newspapers and brochures for Nevada's legal brothels. For him, the nail is a treasured memento of Rhoads, who died in a plane crash in 1982. And for the devoted cult of Randy fans, it has become a holy relic on roughly the same order as the Shroud of Turin or a fragment of the True Cross.

"It's not the sort of thing you'd throw away," Garni says. "It always meant a lot to me. It's a piece of my friend."

When he recently decided to return to music, following an appearance at a Rhoads tribute concert in Vegas, Garni needed to get a new bass guitar, and he decided that Randy's thumbnail somehow needed to be part of the instrument. "I'm a big believer in mojo," he says. So Garni enlisted the aid of Australian luthier Perry Ormsby to help him realize his vision.

"I heard about Perry on one of the Randy Rhoads tribute web sites," Garni says. "I contacted him, and he turned out to be a great guy. He really has the same kind of inner beauty, peace, wisdom and talent that Randy had. So I asked Perry, 'Is there any way we can use Randy's

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Kelly Rhoads and
Garni (second and
third from left)
with their band
No Sky Today

“IT’S NOT THE SORT OF THING YOU’D THROW AWAY.” IT’S A PIECE OF MY FRIEND.

finger nail as an inlay or somehow incorporate it into the bass?” And Perry came up with the brilliant idea of having the nail in acrylic in the shape of a spectrum mounted inside the headstock.”

The eight-string bass is loosely based on a Rickenbacker that Garni once owned. A quilted maple veneer, stained a lustrous shade of blue, rests on an inner core of Tasmanian black wood. The rosewood fingerboard is adorned with Chinese turquoise, Afghan azurite and exotic wood inlays that spell out the musical notation for “Hey Joe.” “That was the first song that Randy ever taught me,” Garni explains. The fingerboard is further bedizened with green, red and blue fiber-optic lights.

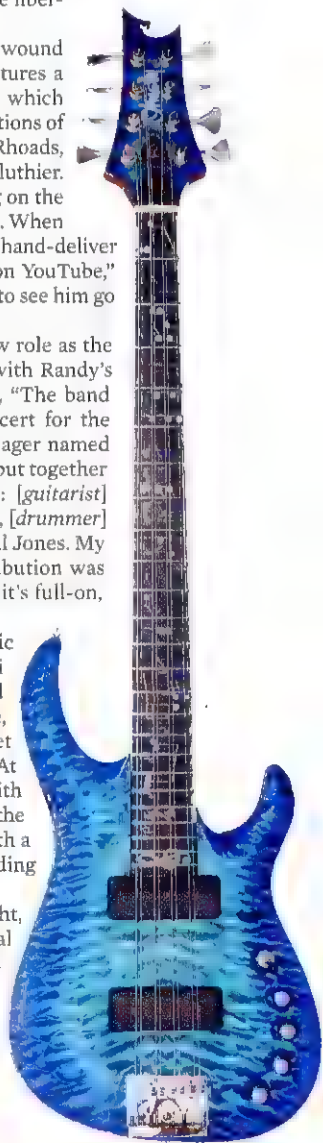
Electronic appointments include custom hand-wound pickups with wooden covers. The body’s back features a laser-etched portrait of Randy as well as a hole in which Ormsby embedded microfiche containing transcriptions of all the Quiet Riot songs that Garni recorded with Rhoads, plus personal notes handwritten by Garni and the luthier. All together, Ormsby spent about 56 hours working on the bass, spreading the time out over a five-week period. When the instrument was finished, he flew to Las Vegas to hand-deliver it to Garni. “There are videos of the whole thing on YouTube,” Garni says. “I really enjoyed meeting Perry. I hated to see him go back to Australia.”

The instrument will serve Garni well in his new role as the bassist for No Sky Today, a band he has formed with Randy’s elder brother, pianist Kelle Rhoads. Says Rhoads, “The band came about when Kelly and I did a benefit concert for the troops in Ohio about a year and a half ago. A manager named Frank Powers liked what he heard and decided to put together a group around us. He handpicked the players: [guitarist] Wayne Findlay from the Michael Schenker Group, [drummer] Scott Phillips from Wasted and a singer named Paul Jones. My contribution is very much like Don Airey’s contribution was to Ozzy Osbourne’s band. It’s not just keyboards—it’s full-on, classical, grand piano, which is what I do.”

The quintet recorded a debut album at Sonic Lodge recording studio in Grove City, Ohio. Garni describes the group’s music as “slammin’ and head-bangin’.” But it’s got a lot of classical influence, too. Someone said it’s like a cross between Velvet Revolver and Alice in Chains—meets—Pantera.” At press time, No Sky Today were in discussions with two different record labels and hope to release the album soon. Meanwhile, Garni is keeping busy with a full schedule of Randy-related fan activities, including his web site, randyrhoads.us.

And so, more than 32 years after that fateful fight, Kelly Garni is picking up the threads of his musical career and rocking once again. And with his custom Perry Ormsby bass, he’s well equipped for the gig. One might even say he’s nailing it.

“I wanted the bass to be a tribute to my friend as much as it was a good-playing instrument,” Garni says. “With the nail in there, I feel like a little piece of Randy is still onstage with me.” **GW**





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16TH ANNUAL GUITAR WORLD READERS POLL RESULTS

Randy Rhoads rules the Hall of Fame, Dave Mustaine and Chris Broderick trounce the competition as Best Metal Guitarists, and Alice in Chains snag Best Comeback, Best Riff and more. **YOU VOTED, WE COUNTED. HERE ARE THE RESULTS.**

GUITAR WORLD HALL OF FAME

RANDY RHOADS		31%
TONY IOMMI		27%
DAVID GILMOUR		16%
ERIC CLAPTON		15%
ANGUS YOUNG		11%



Previous Winners: Dimebag Darrell, Kirk Hammett, Edward Van Halen, Stevie Ray Vaughan, Jimmy Page, Jimi Hendrix, Joe Satriani

BEST METAL GUITARISTS

DAVE MUSTAINE/CHRIS BRODERICK (Megadeth)

37%

BRENT HINDS/BILL KELLIHER (Mastodon)

23%

MARK MORTON/WILLIE ADLER (Lamb of God)

17%

KERRY KING/JEFF HANNEMAN (Slayer)

14%

ADAM DUTKIEWICZ/JOEL STROETZEL (Killswitch Engage)

9%



DAVE MUSTAINE (Megadeth) 30%

JERRY CANTRELL (Alice in Chains) 28%

JOE SATRIANI (Chickenfoot) 19%

KERRY KING/JEFF HANNEMAN (Slayer) 12%

JOHN MAYER 11%

BEST NEW TALENT



CHICKENFOOT 40%

THEM CROOKED VULTURES 25%

SUICIDE SILENCE 16%

BARONESS 12%

WINDS OF PLAGUE 7%

BEST SHREDDER

STEVE VAI

31%

ALEXI LAIHO (Children of Bodom)

21%

CHRIS BRODERICK (Megadeth)

20%

YNGWIE MALMSTEEN

16%

RODRIGO Y GABRIELA

12%



BEST ROCK GUITARIST



JERRY CANTRELL (ALICE IN CHAINS)	37%
ANGUS YOUNG (AC/DC)	35%
JOE PERRY (Aerosmith)	11%
WARREN HAYNES (Gov't Mule)	9%
JOHN MAYER	8%

BEST ROCK ALBUM



ALICE IN CHAINS <i>Black Gives Way to Blue</i>	58%
PEARL JAM <i>Backspacer</i>	13%
LYNYRD SKYNYRD <i>God & Guns</i>	13%
ERIC CLAPTON & STEVE WINWOOD <i>Live from Madison Square Garden</i>	12%
GOV'T MULE <i>By a Thread</i>	6%

BEST ALT-ROCK ALBUM



THEM CROOKED VULTURES *Them Crooked Vultures*

THEM CROOKED VULTURES	26%
GREEN DAY <i>21st Century Breakdown</i>	24%
MUSE <i>The Resistance</i>	21%
KINGS OF LEON <i>Only by the Night</i>	20%
U2 <i>No Line on the Horizon</i>	9%



BEST METAL ALBUM

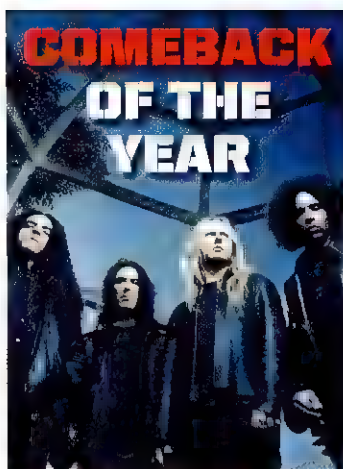


MEGADETH <i>Endgame</i>	35%
MASTODON <i>Crack the Skye</i>	31%
LAMB OF GOD <i>Wrath</i>	17%
SLAYER <i>World Painted Blood</i>	13%
SUICIDE SILENCE <i>No Time to Bleed</i>	4%

BEST EXTREME METAL ALBUM



JOB FOR A COWBOY <i>Ruination</i>	29%
CANNIBAL CORPSE <i>Evisceration Plague</i>	28%
BEHEMOTH <i>Evangelion</i>	26%
IMMORTAL <i>All Shall Fall</i>	11%
SUFFOCATION <i>Blood Oath</i>	6%



COMEBACK OF THE YEAR

ALICE IN CHAINS
57%

KISS

14%

PEARL JAM

10%

ACE FREHLEY

10%

LYNYRD SKYNYRD

9%

BEST RIFF

ALICE IN CHAINS

"CHECK MY BRAIN"

31%

MASTODON

"DIVINATIONS"

26%

LAMB OF GOD

"SET TO FAIL"

18%

SLAYER "PSYCHOPATHY RED"

16%

MUSE "THE RESISTANCE"

9%

HOTTEST



GUITAR WORLD GIRL

KATY MARSHALL

22%

Jade Vixen

11%

Raquel Aguiar

11%

Jennifer Cazares

9%

Courtney Cox

9%

Lori Ann

8%

Kelly Jonsson

8%

Alison Olson

8%

Tara Lightfoot

7%

Diana Laura

7%

SNAPPIEST DRESSER

BUCKETHEAD 41%

GENE SIMMONS (KISS) 22%

NERGAL (Behemoth) 18%

FLATTUS MAXIMUS (GWAR) 14%

ABBATH (Immortal) 4%



BEST GUITAR WORLD COVER



MAY 19%



NOV 16%



MAR 11%



FEB 9%



APR 8%



DEC 7%



SEP 6%



JAN 6%



JUL 4%



OCT 4%



HOL 4%



JUN 3%



AUG 3%



Reiner (left) and Kudlow
photographed in Los
Angeles, October 2005

OFF THE BEATEN PATH

After decades of getting hammered by the music industry, **ANVIL** are learning what it's like to wield the power. Steve "Lips" Kudlow talks about the legendary Canadian metal band's long-overdue second chance to score a hit of its own.

BY CHRIS GILL
PHOTOS BY ROSS HALFIN





ROCK MUSIC HISTORY is often viewed with squinting, unfocused eyes through narrow, rose-tinted glasses. One typical example is Anthony Bourdain's recent claim on his *No Reservations* Travel Channel show that the New York Dolls "pretty much created punk rock and hair metal," and all other music in 1972 flat-out sucked. In one sweeping, superlative-heavy statement, Bourdain totally ignored proto punks like the Stooges, MC5 and Lou Reed (and Link Wray for that matter), glam rockers like David Bowie (who was rocking Ziggy Stardust drag at the time), T. Rex, Alice Cooper, Mott the Hoople, Slade and Sweet as well as timeless albums like the Rolling Stones' *Exile on Main Street*, Deep Purple's *Machine Head* and ZZ Top's *Rio Grande Mud*, and countless bands that were in peak form then, including the Who and Black Sabbath.

The documentary film *Anvil! The Story of Anvil*, which was recently released on DVD, begins in a similar fashion, with rock stars and industry folks heaping heavy praise on the Canadian metal band like Larry the Cable Guy pumping cheese on his 7-Eleven nachos. Many of the film's sound bites—such as Lars Ulrich's claim that Anvil "were going to turn the music world upside down," ex-Anvil manager Johnny Z's remark about how the band's *Metal on Metal* album established the "basic formula for any heavy metal record made today" and pretty much everything coming from the mouth of the painfully nerdy *Metal Hammer* writer Malcolm Dome—are exaggerated and best ignored. Anvil may have been one of the better metal groups to emerge in the early Eighties, but they were just one of many spokes in a wheel that was quickly gaining momentum at the time. Contrary to the overblown testimonials, Anvil did not invent thrash, and they weren't much different than dozens of metal bands of that era, such as Diamond Head, Saxon, Raven, Iron Maiden, Venom and Mötley Crüe.

But look past the hyperbole, and you'll find the real story: the one about how friendship, conviction and determination helped the group survive through the years. Director Sacha Gervasi knows the band well—he met Anvil in 1982, when he was 15, and served as a roadie with them for several years—and his insights into Anvil seem to have wisely guided his directorial vision. *Anvil!* should inspire anyone who aspires to make music their livelihood, even while it delivers a sobering reality check. Reviewers have described the film as *Spinal Tap* in real life (the plot follows a very similar arc), but the scenes that show the band getting stiffed by corrupt promoters and taking on an endless succession of crappy day jobs will hit many musicians so close to home that they may cry rather than laugh.

Anvil arrived on the scene in 1981

with the release of *Hard 'n' Heavy*, but their second album, *Metal on Metal*, was the breakthrough effort that made the band an underground metal sensation. Touring as an opening act and appearing at festivals, Anvil enjoyed increasing success that peaked when they were billed alongside Whitesnake, the Scorpions, the Michael Schenker Group and Bon Jovi at the Super Rock Festival in Tokyo, Japan, in 1984. Unfortunately, management missteps and Anvil's failure to sign to a major record label thwarted their progress.

Despite these setbacks, which were followed by a revolving door of bass players and rhythm guitarists, original Anvil members Steve "Lips" Kudlow (lead vocals, guitar) and Robb Reiner (drums) never gave up. They continued to play shows and release albums, even though they had to scrape together studio funding on their own for most of the past decade. In 2006, the band reunited with *Metal on Metal* producer Chris Tsangarides (Judas Priest, Yngwie Malmsteen, Thin Lizzy) to record the band's 13th album, *This Is Thirteen*, which VH1 Classic Records released in September 2009. *Anvil!* chronicles the period that starts just before Anvil entered the studio with Tsangarides and ends just after the completion of *This Is Thirteen*.

Thanks to the documentary's success on the independent film circuit, Anvil have earned their long-overdue second chance and are finally drawing the good fortune and rewards they've deserved. This year the band opened a handful of stadium shows on AC/DC's summer tour and appeared at the Download and Rocklahoma festivals. Kudlow and Reiner are doing well enough to quit their day jobs and focus exclusively on the band, and they're currently working on their 14th album. Anvil have traveled over a long, hard road to finally arrive where they ultimately belong, but whatever you do, don't call it a comeback. They've been here for years.



Kudlow and Reiner onstage in 1982 at the Gasworks, in Toronto





The original Anvil lineup in 1981, outside Kudlow's home in Toronto: (from left) guitarist/singer Dave Allison, Reiner, Kudlow and bassist Ian Dickson

GUITAR WORLD What's happened for Anvil since the film was released?

STEVE "LIPS" KULOW Everything has changed. In plain, simple terms, we've become famous. The movie brought us into the public eye, and people know who we are. It's not an insane level of recognition, but it's very cool.

GW The band is no stranger to fame, though.

LIPS Sure, but it still takes a while to get used to it again after so many years.

GW Did you have any idea that the film was going to be as successful as it's become?

LIPS I'm an optimist. I don't live in the same world that everybody else does. My wife has pointed out that I have my own state of reality. I can see success so vividly that it's almost as if I make it happen because I've seen it already. It's almost as if I conjured it up. It's really weird stuff, man.

GW It's definitely weird how a 15-year-old kid that the band became friends with more than 25 years ago grew up to become a famous film writer. [Among his many credits, Gervasi wrote *The Terminal*, made into a film by Steven Spielberg in 2004.]

LIPS We met Sacha Gervasi in 1982. He was a really special kid—a hilarious wise guy. Some of the things he would say would put us into hysterics. He was like that from the minute we met him. We were playing the Marquee Club in London and he made his way through the crazy crowd there, past the stage door and into our dressing room. Anyone who can do that has to be a smooth talker who can move fast. He offered to show us around London—Abbey Road, Carnaby Street—and we took him up on it. He ended becoming our roadie.

I had just come home from a festival in Italy in 2005 when Sacha sent me an email. I hadn't heard

from him in about 17 or 18 years. I immediately wrote back to him, and he invited me to visit him in Los Angeles. I told him I didn't have enough money to fly to L.A., so he said he'd take care of it. I wondered what he was up to now. When I got there, he pulled up in this little blue Jaguar convertible that was previously owned by Sean Connery. I saw the look in his eyes, and it was that 15-year-old kid in a man's body. I gave him the 10 Anvil albums that he hadn't heard and he flipped out. I told him I still had the same attitude and that Anvil was in the middle of making a new album and was going to go on tour.

About two weeks later, he showed up in Toronto to tell me that he was going to make a movie about the band. A lot of coincidences, karma and destiny came together to lead us to this place. There are so many stories within this story,

and they all came together at once. Everything that I did before this is what made this happen.

GW The film is about karma, but it's also about sticking to what you believe in and never giving up no matter how difficult things become.

LIPS It's self-belief. It's almost a form of religion. If you were to say that God was inside all of us—that he's part of all of us, or is all of us—then self-belief would be believing in God. You make your own parameters in life, and you draw your own conclusions. If you sell yourself short, that's all you're going to get. Once that attitude changed in me—it didn't happen quickly and took years to happen—I realized that I was facing the last 100 yards. I had to either make the best of it or fall behind. The death of my father triggered that realization about a year before I hooked up again

**"I DON'T LIVE IN THE
SAME WORLD THAT
EVERYBODY ELSE DOES."**

with Sacha. That was a real wake up call. My father tried to enjoy every moment of his life. He showed me that every moment is worth cherishing and every day you spend above ground is a good one. True wealth is not measured in money but in how many friends you have.

GW What inspired you to play guitar?

LIPS When I was eight years old, my dad worked in the downtown area of Toronto where there were a bunch of music stores. I would stand outside the windows and just stare at the guitars. I really wanted to learn to play, because those guitars looked so amazing to me. When I was 10, my father brought home an electric guitar for the family. I had a brother who was eight years older than me who played, so I immediately had an in-house teacher. I learned to play "Secret Agent Man" and Rolling Stones songs like "Satisfaction" and "Get Off of My Cloud." I liked the Beatles, but playing their music was an extraordinary undertaking, because they used uncommon chords.

GW Your main guitar is a custom semi-hollow Flying V. How did that come about?

LIPS I own a Gibson ES-335 that I got in 1970. You can see me playing it in my living room in the film. That was my favorite guitar, but I couldn't take it on the road, because it became too precious and it was too cumbersome to play onstage. I like to run around a lot when I play. I would use it to play two sets a night, and I would play a solo with the drums where I did Ted Nugent-style feedback. I really like to make use of that sustain, and nothing feeds back like a semi-hollow guitar. People have these preconceived notions that semi-hollow guitars aren't good for rock music, but it's just a different animal, and you have to learn how to control it. A semi-hollow guitar is alive, so when you stand in front of an amp it will feed back. You need to control the strings with your palm. Even when you're using distortion, you have to stand pretty close to your amp with a solidbody to get harmonic feedback. With the semi-hollow, you can get feedback from anywhere onstage.

In 1980, my longtime friend Gary, who works as a technician, had a connection to a guitar builder named Bob Wojick. I told Gary, "Man, if I could only get him to build me a semi-hollow Flying V, that would be my ultimate guitar." Gary talked to Bob, and he said that he could build it, so I had Bob build me two of them. The body is shaped like a 1958 Gibson Flying V, so you have full access to the entire neck, which makes it very easy to play. The bridge pickup is also placed like it is on the '58 V, so it's a little further away from the bridge than an SG's pickup. The neck is similar to a 335's but

a little bit thinner. The body is the same thickness as a '58 V, which is thicker than the ones Gibson made in the Sixties, but it's semi-hollow. It has a maple back and front, and the frame is made of mahogany. One of them has a block through the entire body, while the other has a half block that only extends from the tailpiece to the end of the body. I wanted them to have slightly different tones so I could use them to do overdubs.

GW Do you play any other guitars?

LIPS I'm having another semi-hollow V built right now by October Guitars. They're an obscure custom shop that builds instruments for my friend John Gallagher, who's in Raven. I'm trying some new ideas on this guitar. The Vs that I have right now have ebony fretboards, so I'm having a maple fretboard with black mother-of-pearl inlays put on this guitar. It will still have a mahogany neck, though. I'm using black hardware, and I'll probably

Kudlow outside his Toronto home in 1982



SCHOOL OF HARD ROCKS



Five essential DVDs for aspiring bands

If you want to be a rock and roll star, we highly recommend that you view the following five rock documentaries, each of which offers valuable lessons for aspiring musicians.

BY CHRIS GILL



Metallica: *Some Kind of Monster*

It's a small wonder anyone would want to form a band after watching the bickering and tedious therapy mumbo jumbo that weighs down this bloated Metallica documentary, shot while the group was recording *St. Anger*.

► **LESSON:** No band will ever make a good metal album when its members wear Hawaiian shirts in the studio.



Dig!

A look at the simultaneous rise of the Dandy Warhols and fall of the Brian Jonestown Massacre that shows how divergent fates can turn friendship into bitter rivalry.

► **LESSON:** Confusing a band member's mental illness, drug addiction and petty jealousy for genius can be hazardous to your health.



End of the Century: *The Story of the Ramones*

Some musicians say that a band should be like a family. Considering that Johnny and Joey Ramone recorded and toured for years without talking to each other, we'd guess that the Ramones were dysfunctional enough to be kin.

► **LESSON:** Sure, it's possible to form a successful, influential band with people you hate, but you'll probably end up dying before your time from a drug overdose or cancer.



Radiohead: *Meeting People Is Easy*

This grainy, artsy documentary shot while Radiohead were promoting *OK Computer* tries to make giving an endless number of interviews and dealing with thousands of fawning fans look like the worst job in the world, but I'm sure someone working

in an Iowa slaughterhouse would gladly trade places with Thom Yorke.

► **LESSON:** All the critical acclaim in the world still doesn't guarantee that you'll get past the velvet rope at a trendy Manhattan nightclub.



This Is *Spinal Tap*

This "rockumentary" may be a spoof, but the mishaps and missteps of this fictional band are so close to reality that when Judas Priest released its *Metal Works '73-'93* documentary (now long out of print), many fans thought their biography was a Spinal Tap sequel.

► **LESSON:** Staying in school at least long enough to learn the difference between the symbols for feet and inches is a very wise idea.

still go with a Gibson pickup, because that's what I've been using my entire career. The rest of the construction is virtually the same, although the maple top is carved. One of my Vs has a laminated top.

I've been using Epiphone guitars as well lately. I have a 1961 reissue-style Epiphone SG, and that has full access to the frets all the way up the neck. I love to scream on the highest notes. The other Epiphone I have is the 1958 Korina Flying V. I play both of those guitars a lot. I actually like the Epiphones more than the Gibsons I've played lately. The finish on the necks feels smoother and better, although I prefer the sound of Gibson pickups, so I put those in my Epiphones. It only makes a little difference in the tone, but I just feel more com-

fortable knowing it's a Gibson pickup in there. **GW** I noticed that you have silverface Fender Twin Reverb amps in your backline.

LIPS I love the sound of a Twin. It's an open-back amp, so the sound goes everywhere, which makes it even easier to get feedback. And they're really loud. I'm running those amps with the volume at only two and a half, maybe three. They have a master volume control with pull boost, but I don't use that. I run the thing completely clean, with all of the tone controls at 10.

GW So what's the source of your distorted tone?

LIPS In the early Eighties, I went to Japan, and they had a hundred different distortion pedals for sale. I bought this tiny nine-volt battery-powered amplifier that I wanted to use in the

dressling room. I tried all of these pedals, and I found this Tokai distortion pedal that sounded amazing. It captured all of the nuances of my playing, even when I was using that little piece-of-junk amplifier. When I got home, I plugged the pedal into my Twin, and it blew me away. I couldn't believe what I was hearing. Over the years I found out that pedal is identical to the Boss DS-1. There's virtually no difference, so that's what I use now.

GW You sometimes play the guitar with a vibrator. How did you come up with that idea?

LIPS In the Sixties they had these battery-powered motorized toy cars called Motorific. When I was 10 years old, I was playing with one while my guitar was plugged in, and I could hear the motor through the pickups. When I started Anvil about nine years later, we were first called Lips, because all of the songs were going to be about sexual stuff. I wrote a song called "Bondage," and I came up with the idea of using a vibrator to play the guitar, because I knew that the sound would come through the pickups. I could also use it as a bottleneck and bang on the strings with it. If I got a vibrator with a variable speed control, I could make it sound like a Harley-Davidson. I actually used a vibrator in the studio to record the intro to the song "Motormount." That's actually the vibrator going up the strings, and the guitar is tuned to an E chord.

GW The metal scene has changed a lot since Anvil first came along. How do you think the band fits in now?

LIPS The electric guitar is still growing and becoming things that it never was before. I think that we still haven't entered its renaissance yet. At the same time, it's extraordinarily redundant, but look at all of the different types of music that the electric guitar has inspired. It's universal, and it's virtually taken the place of orchestration. There aren't as many clarinet or saxophone players today, so your chances of finding the next Benny Goodman are a lot less than your chances of finding a thousand Yngwie Malmsteens. There are a lot of great guitar players in basements all over the world. Today our kids love the same music that we do, and that's because it's all electric guitar music. The lines between genres are starting to blur.

I think we're going into an age where genres will no longer exist. There will just be music that you like or don't like. I was born in 1956, which is about the same year that rock and roll was born. My lifespan covers the entire history of rock, from Elvis Presley onward. Here I am at 53 years old, and Elvis is still considered cool. So is Chuck Berry. You can say the same thing about Johnny Winter, Ted Nugent and Jimi Hendrix. And you can say the same thing about Anvil. We're not going away. **GW**

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TOP FLIGHT

by **ALAN DI PERNA**
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COMBINE



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WITH NIRVANA'S

POST-PUNK AESTHETIC



AND THE STONER METAL SOUNDS OF

QUEENS OF THE STONE AGE.



WHAT DO YOU GET?

THEM CROOKED VULTURES,

ROCK'S LATEST SUPERGROUP, featuring JOHN PAUL JONES, DAVE GROHL AND JOSH HOMME.

GW 55

"ALL THREE OF US



have that gene that makes people want to do some crazy shit." Dave Grohl is explaining the unlikely, but highly effective, chemistry of Them Crooked Vultures, the supergroup sensation that teams Grohl (on drums) with John Paul Jones (bass/keyboards) and Josh Homme (guitar and lead vocals). The group reflects the collective mojo of Led Zeppelin, Nirvana, the Foo Fighters, Kyuss, Queens of the Stone Age and the Eagles of Death Metal. Or to look at it another way, the band's membership represents two of rock's most influential decades—the classic rock Seventies and alt-rock Nineties—harnessed to some of recent rock's most aggressive tendencies.

It's a recipe for greatness...or potential disaster. Can those different musical influences actually coalesce into something coherent? Can three major rock stars put aside their egos and play as one cohesive unit?

"We're all out to do something classic here," Homme says. "And I know that in order to do it you have to take some risks. Risk nothing, gain nothing."

And the risk, in this case, has certainly paid off. Them Crooked Vultures are a glorious affirmation of the enduring power of riff-driven rock. Their phenomenal success offers tangible and eloquent proof that rock's different generations can speak to one another across the divide of decades and changing fashions. The band's self-titled debut album alludes heavily to the power-trio heyday of Led Zeppelin and Cream. Yet the Vultures' take on this legacy is distinctly 21st century—angular, jagged and deconstructed, with nothing taken for granted, and grainy sounds that fly at your head from some aural phantom zone located midway between analog filth and digital degeneracy.

"Josh Homme has got loads of chops," Jones says. "But he's very quirky. He doesn't really do anything like anybody else. He's always very exploratory in his tones and how the guitars are amplified. He looks at things in a different way."

That includes the very nature of Them Crooked

Vultures. Homme isn't keen on referring to the band as a supergroup. And he's dead set against calling it a side project. "I don't do side projects," Homme says. "And it would be a real shame if that word 'supergroup' were valid. To me, what that means is people cashing in on what they've done in the past as if it were what they just did."

Actually, the burden of history was exactly what all three men were looking to escape when they gathered at Homme's Pink Duck recording studio in Burbank, California. "I would have had a huge problem," Homme says, "if I had gone in there thinking that I was going to compete with Kurt Cobain, Jimmy Page and Robert Plant. But

I'm just trying to be myself."

Them Crooked Vultures grew out of a friendship that Grohl and Homme forged in the early Nineties, when Grohl dropped in at a show by Kyuss, the stoner-rock group Homme performed with from 1989 to 1995. The two musicians continued to rub shoulders on the L.A. rock scene after Grohl, in the wake of Nirvana, formed Foo Fighters and Homme created Queens of the Stone Age, but their friendship deepened when QOTSA toured with Foo Fighters in 2000 and Grohl played on the Queens' 2002 album, *Songs for the Deaf*.

"When I started playing with Queens of the Stone Age, I realized that Josh and I have this musical connection that I don't really have with anyone else," Grohl says. "So after the Queens of the Stone Age project, I wanted to get back and jam with them again some time. But Josh



"I WOULD HAVE HAD A HUGE PROBLEM IF I HAD GONE IN THERE THINKING THAT I WAS GOI

and I never had the time; we were always on tour with our respective bands. We'd bump into each other out on the road and say, 'Fuck sitting on a tour bus and doing interviews all day long. Man, let's do a project!' So then I had this idea. I said, 'What if we called John Paul Jones?' "

"When Dave mentioned Jones, I thought he was kidding," Homme admits. "And there's a part of me that still thinks he is, that maybe this is all some elaborate joke on me."

Grohl and Jones had become friendly around 2005, when Jones did some work on the Foo Fighters album *In Your Honor*. "I had met Dave just before that," Jones says, "at one of the Grammy ceremonies where they gave Led Zeppelin a Lifetime Achievement Award. I invited Dave to sit at our table, and he did. And then I did *In Your Honor*, and after that I did an orchestral arrangement of the Foo Fighters song 'The Pretender' and conducted the orchestra at another Grammy Awards show. And then Dave came to the *GQ* Awards in England and asked whether I'd be interested in playing with him and Josh."

Grohl adds, "I was presenting the award to Zeppelin in London. Robert [Plant], Jimmy [Page] and John were all there, and after the ceremony I just kind of cornered John and asked him if he wanted to do this project with me and Josh. John's an incredibly hip guy. He knew all about Josh and his work. But he didn't say yes right away. We traded emails for a while. Finally he said, 'Okay, I'll come over, and let's jam.' So I called up Josh and said, 'Holy shit, he said yes!'"

Grohl had approached Jones at an advantageous moment. The bassist had just come through the drama that unfolded following Led Zeppelin's wildly successful 2007 reunion concert. Jones, Jimmy Page and Jason Bonham (son of original Led Zep drummer John Bonham) wanted to keep the band going, but Robert Plant wasn't interested. So Jones, Page and Bonham tried, unsuccessfully, to soldier on with another singer.

"We'd done so much work together, it seemed crazy just to leave it at that," Jones says. "So we thought we'd start another band. It wasn't going to be Led Zeppelin, as was reported in the press. We wanted to write new material. We auditioned some singers, but we couldn't agree on one, and it all fell by the wayside. So by the time Dave mentioned this thing with Josh, I was in the mindset to do some recording and playing."

At the Wiltern Theater, Los Angeles, on November 17, 2009; (opposite) Jones at the keyboard during soundcheck

When the three men convened at Pink Duck, none of them knew exactly what was going to happen. "It was very strange," Homme says. "I almost felt like I wasn't there, in a way. I guess I always think of

myself as someone from a small town in the Mojave Desert. I feel outside of the music community a lot, so to be there playing with Jones was just a little otherworldly for me. I felt like I was hovering above it all. But Dave and John were playing together miraculously as I stood and watched. They were so locked in. That first day we were doing what I would essentially call 'muso' stuff, not trying to test or lose the other person but just seeing how far we could go that first day. The second day was when we really got down to work and began writing songs."

Grohl recalls, "It wasn't long before Josh said, 'Hey, I've got a riff.' I think the first riff we jammed on was 'New Fang,' which became our first single. We wrote a middle section, and within an hour or two we had an arrangement."

All three parties quickly concurred that making an instrumental jam record was not the way to go. Grohl says, "I remember saying to Josh, 'Dude, we could fill the Grand Canyon with riffs, but what we really need to do is write songs. So let's focus on songs and not so much on riffs.'"

Homme adds, "We were really adamant about doing songs and having moments in them when we could jam."

Pink Duck was ideally suited to the group's



TO COMPETE WITH KURT COBAIN, JIMMY PAGE AND ROBERT PLANT." —Josh Homme



creative process. Located in an old, Fifties-era building near Burbank Airport, the studio (which Homme shares with his wife, Brody Dalle of Distillers/Spinnerette fame) is a homey place, with antiques, old wallpaper, a big chandelier, kitchen and art from Josh's grandmother. "Josh has a nice SSL [mixing console] in there, along with an arsenal of crazy, messed-up gear," Grohl says. "There are instruments hanging everywhere, on the walls and on racks. Usually what would happen is we would jam a bit, walk out of the room, sit down and have tea or coffee, and maybe I'd pick up a fiddle and start dorking around. John would pick up a mandolin, and Josh would grab a guitar. Someone would start playing, and we'd all join in. If it sounded like we had a song, we'd say, 'Okay,

Josh does. So when he's presenting a riff or a song idea, he'll talk about it for 10 minutes without even playing the guitar: 'Okay, this riff is a three-parter, right? It starts out with this tempo that sounds like elephants walking and holding hands...' Finally I'll say, 'All right, could I just hear the riff already? Am I allowed to hear it?'"

Jones often played a mediating role between Grohl and Homme's divergent musical approaches. "John's a brilliant arranger," Grohl says. "He's famous for that. So he was often in the middle when Josh and I were seesawing on opposite sides. I'd try to standardize stuff, and Josh would be saying, 'I have this song with 17 different parts, and nothing repeats.' And I'd say, 'Okay, wait: Shouldn't we maybe repeat something? Like

you've got some tracks down. Half a dozen songs and you think you've got something and you can breathe a little easier. That's what happened with this record."

One challenge that all three players faced was how to forge a common approach to the blues. That musical legacy is everywhere on the album, albeit spectrally, a presence sometimes felt more than overtly heard, yet unmistakable, hovering like Banquo's ghost over this triumvirate of rock stars. The blues is the undeniable mojo behind the power riffs of Them Crooked Vultures, and for musicians of Jones' generation, it has always reigned supreme as the wellspring of all great Sixties and Seventies rock. While Homme, like Grohl, comes from the post-punk hardcore tradition, which quite deliberately spurned the blues, his connection to the genre was almost umbilical.

"I grew up listening to Blind Lemon Jefferson, Chuck Berry, Robert Johnson and Howlin' Wolf," he says. "My parents listened to an eclectic range of music. For them, it was all those blues guys, along with Kenny Rogers, Jackson Browne, the Doors and Jimi Hendrix. So blues, to me, always seemed to be about lost moments, lost causes and mistakes. And being where I was from, in the middle of the desert, that all makes sense to me. I've always felt like blues music kind of died. Maybe this isn't nice to say, but when Eric Clapton started playing acoustic guitar, and Robert Cray...like, that stuff's not blues to me. To me, that doesn't speak like Howlin' Wolf. I don't mean to slam them, but when it's got a sweater tied around it, it doesn't feel like blues to me."

Many players who grew up right after the Sixties or Seventies find a way into the blues via Led Zeppelin or early Clapton. But not Homme. "What's funny is I grew up on punk rock music," he says. "Black Flag was my Led Zeppelin until I was 22 years old."

Thus, in an odd way, Homme shares some early blues influences with Jones, but missed out—at least during his formative years—on the way Jones' generation recontextualized the blues. Grohl, for his part, doesn't worry about the whole thing too much. "When we first started talking about this," he recalls, "Josh said, 'Yeah, man, I got this whole new version of the blues.' And I said, 'What the fuck are you talking about?' But I kind of get it now. I know where he's coming from."

"Josh seems really bluesy in his phrasing," Jones allows. "It's kind of a bastard blues, I suppose. A per-

"JOSH IS VERY CONCEPTUAL, WHEREAS I TEND TO JUST GO FOR IT WITHOUT THINKING TOO MUCH." —Dave Grohl



well, let's go in and jam on that."

In short order, a band dynamic started to emerge as their individual personalities began to emerge in the sessions. Homme can be a fairly intense guy, adamant in his opinions and possessed of a kind of desert rat, daredevil, rugged individualist philosophy that might not be out of place in the trenches of Iraq or Afghanistan. "I know that for some people I'm very polarizing," he admits. "But I wouldn't have it any other way. I don't want to be everyone's buddy."

Grohl's demeanor is almost the exact opposite. Affable and laid-back to a fault, he exudes a kind of quiet humility born of his roots on the Washington, D.C., hardcore scene, where it was considered the ultimate bad form for anyone ever to act like a rock star. Even though Grohl now is a rock star, he still carries that unassuming attitude.

"Josh is very conceptual," Grohl elaborates, "whereas I tend to just go for it without thinking too much. There's a lot of thought in everything

maybe twice at least?" And John would have to say, "No, he's right," or, "Yeah, you're right."

The eldest of the three musicians by several decades, Jones exerted a stabilizing influence. He began his career as a session man during the mid-Sixties British Invasion, playing bass, keyboards and arranging horn and string charts for everyone from the Rolling Stones, Jeff Beck and Donovan to Dusty Springfield, Tom Jones and Cat Stevens. The studio is his métier. His career progressed from session anonymity to the Hammer of the Gods excesses of Led Zeppelin's heyday. There is little, or nothing, that the man hasn't seen. And nothing ever seems to crack his quiet, polite, middle-class British reserve.

"John silently challenges everyone," Grohl says. "His presence makes you play the best you can possibly play, because you don't want to let him down. And if you can keep up, you're doing okay."

Jones seems aware of his effect on his fellow musicians, but he notes, "The pressure eases once

HOMME IMPROVEMENT

IT'S "TOOL TIME" AS JOSH REVEALS THE UNUSUAL GUITARS, AMPS AND DEVICES THAT HELP HIM CREATE HIS SIGNATURE TONE.

BY ALAN DI PERNA



"I'M GONNA TELL YOU ALL my secrets that I never tell anybody," Josh Homme says. The Queens of the Stone Age guitarist has always been reluctant to reveal the details of his gear. But talking about the making of *Them Crooked Vultures*, the debut album from his supergroup of the same name, has put him in a confessional mood, apparently. "I wanted to use stuff that I hardly ever used for the past few years," Homme says. "So I used lots of amps and tonalities that I don't use in Queens, basically."

Small, low-wattage combo amps are one important key to Homme's tone on the disc. "I leaned a lot on a 1938 Gibson EH-185 amp," he says. "And I actually have it on the road now. I've already been told by a few people that this is blasphemy," he says, referring to the amp's vintage collectible nature, "but I don't believe that there's anything that shouldn't be used. I don't collect stuff. It's like I have a tool belt—I stick some gear in it, and we go hammering, you know?"

No vintage gear snob, Homme is a fan of cheap and chintzy curios from the past and present. He's particularly fond of the Teisco Checkmate 20, an inexpensive Japanese combo amp from the mid Sixties. "I love to use the worst shit incorrectly," he rhapsodizes. "It's one of those things where you get to prove that two wrongs do make a right. I guess I gave up long ago on the notion that louder or bigger amps are necessarily better. So ever since the Queens started, combo amps have been what I like to use."

Just what kind of sound is he seeking from all this arcane junk? Homme says, "I'm not a huge fan of distortion, but I like overdrive, because to me that's the sound of something that's just on the verge of being destroyed."

Gorilla amps are another passion. "I love Gorillas because they're the worst-made amps that you can buy new," Homme says. "I was at a swap meet in Joshua Tree. A guy had one that was brand new, in the box. Never been played. Pulled it out, plugged it in, and it broke. It went *crrrhhhhh*. I like their bass amps, too. The best bass amp in the world is a Gorilla with a ribbon mic in front of it. It's just a bigger version of the same terrible. But I mean that as a compliment, because Gorilla is one of my favorite amps in the whole world. That and old Peavey stuff, like the Musician and Standard heads. Those things are fuckin' amazing."

Homme also likes to put his guitars through devices that were never meant to be guitar amps. One of his secret weapons on *Them Crooked Vultures* was a mag-

netic film reader from an old film-editing machine. Originally, the reader would have been used for playback of the soundtrack that runs alongside the image. "The thing can fit in two hands," Homme says. "I just mike it up. That thing can do a full-on explosion, like the lead sound at the end of 'New Fang.' It's like an iron mosquito coming at you. There's also film-reader stuff on 'Mind Eraser' and 'Elephant.' It's kind of all over the place on the album."

Homme's other favorite "non-guitar-amp guitar amps" include "little Bogen 18-watt P.A. heads driven through one 10 or one 12 in a cabinet, and phonograph amplifiers and tuners. A tuner has all these different settings for vinyl, tape, et cetera, and each one has a different preamp setting. Then you have the bass and treble controls, and in many cases a master control. The tubes, circuitry and structural layout on those are much better than most modern guitar amps. You'd be surprised."

On sessions for *Them Crooked Vultures*, Homme would generally split his guitar signal out to two or three different small combo amps or alternate amplification devices, recording each signal onto its own track. During mixdown, he was able to blend and mute the tracks to create distinct tonalities for different parts of a song. He often likes to create a tape slapback echo effect on one of these guitar tracks by placing an analog tape machine in the signal path, engaging both the record and playback heads so that the small distance between them creates a repeat, a technique frequently used on recordings from the Fifties and Sixties.

ring modulation, generated either by a Moog Moogerfooger or Electro-Harmonix pedal, was another of Homme's secret weapons on *Them Crooked Vultures*. "I wanted to use ring modulators and things like that really softly underneath, so there's almost a constant [*pitch-modulated*] tone that's almost like the sound of electric hair trimmers," he explains. "I was running two amps, and what's great about the Moogerfooger ring modulator is the way you can combine the mix control with the drive control to push one of the other amps just a little harder, while subtly adding that [*pitch modulation*] noise. You can hear it on 'Elephant,' where the noise is just whistling the whole time."

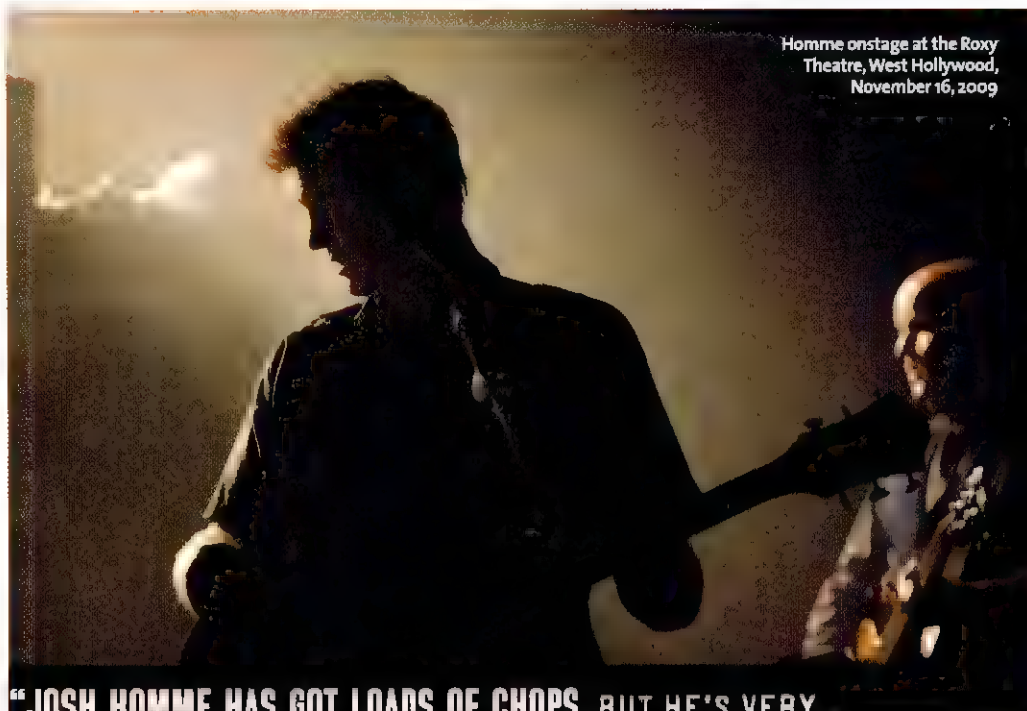
A Moogerfooger low-pass filter also came into play, along with various Fulltone pedals, which Homme pronounces “indestructible.” Prominently heard throughout the album is the guitarist’s old-school Morley wah pedal. “Actually, it’s the first wah that I bought, and I’ve had it since I was 10 years old,” he says. “I have a couple of others, but the sweep on them is not the same.”

**"I DON'T
COLLECT STUFF.**

It's like I have
a tool belt.
I stick some gear
in it, and we go
hammering."



(top) Homme's main guitar, a MotorAve BelAire designed and built by Mark Fuqua of North Carolina: a Gorilla GG-20 combo



Homme onstage at the Roxy Theatre, West Hollywood, November 16, 2009

"JOSH HOMME HAS GOT LOADS OF CHOPS. BUT HE'S VERY QUIRKY. HE DOESN'T REALLY DO ANYTHING LIKE ANYBODY ELSE." —*John Paul Jones*

verted blues. But we all love big ass-kicking riffs, which is where Dave comes in as well."

Homme, Grohl and Jones produced the album themselves. But the trio did have engineering assistance from two industry greats: the British engineer/producer Alan Moulder (Nine Inch Nails, Smashing Pumpkins, My Bloody Valentine), and Alain Johannes, a veteran of the band Eleven and an adjunct Queens of the Stone Age member who has since become the touring second guitarist for Them Crooked Vultures. Johannes recorded three tunes on the album—"Dead End Friends," "Reptiles" and "Interlude with Ludes"—and generally made himself handy around the studio. For example, when Jones decided he wanted to play Hohner clavinet on the track "Scumbag Blues," Johannes pulled a vintage one out of his own closet. "It was a very old version that I had actually never seen before," Jones marvels. "It looked like it predated the Hohner clavinet that I had in Led Zeppelin. It had a great sound. Alain's got a house full of instruments like that."

As for Moulder, he's certainly no stranger to great guitar tone, having produced and/or engineered some of the most influential guitar records of the past two decades. Homme says, "Alan is someone who could be like us, but behind the mixing desk. He could interpret our requests, create options and understand our sensibility. Alan could assimilate that situation and be a part of it without overtaking it. The same with Alain Johannes."

Thus capably assisted, the trio felt its way into greatness. "It wasn't really until about four months in that it started sounding like an album," Grohl says. "I think the first song we recorded was 'Spinning in Daffodils.' And after that, I think, was

'Scumbag Blues,' 'Caligulove' and 'New Fang.' So we were shooting in a bunch of different directions in the first couple of weeks. What we would do was come into the studio, hang out, record for two weeks and then take two weeks off. Then we'd come back, record for another two weeks and take two more weeks off. And at each of these two-week sessions we would record maybe five or six songs. It was just a free-for-all."

Some songs developed over the course of multiple sessions. "Warsaw" was a song that we wrote, arranged and worked on for a day and half," Grohl says. "But when we came back later on, Josh said, 'Okay, I think the beat should go like this.' And it was entirely different than the version we had recorded. And I thought, Wait a minute, haven't we already finished this song? Aren't we on to something else? But Josh said, 'No, no, no. Check this out.' And we put in that sort of Texas shuffle that you hear on the record, and it quickly became one of my favorite songs that we have. And live, that one is like an atom bomb. It'll tear your head off."

Jones says, "We'd work on a couple of tracks, do some overdubs and then be working on a couple of new tracks at the same time. The whole thing just grew organically, as it were. And then Josh came in and did the lyrics, in the end."

And then there were two. With the basic tracks completed, Grohl took off to work on the Foo Fighters' 2009 compilation, *Greatest Hits*, leaving Jones and Homme to complete overdubs and lead vocals. "All of a sudden, Josh was left alone in the studio with John, and I think he was a little spooked," Grohl says. "But I believe he finally got over his weirdness, and the two of them hit it off famously."

It was a moment Homme had been dreading. "I've spent my whole career avoiding situations where I have to write melodies and lyrics to pre-arranged music that has none. But there was no other way to do it with this band. The music had to come first. But it's such a difficult process to be suddenly staring down the barrel of 18 songs with no lyrics and everybody else is ready to go. It wasn't easy. I definitely broke a few things. A few guitars, one child's drum set and a couple of other things didn't make it. But that's when Jones and I really came to understand each other a little bit more—like being in a foxhole together."

"Josh was trying out melodies, and I was supplying some melodies as well," Jones recounts.

"And he was writing lyrics. I was glad I was there to help him through that stage. It gets a bit lonely, especially for a singer. Everybody else is done and you're just left having to put the vocals on. I was there with him for that."

So how would you like to stand up in front of Led Zeppelin's legendary bass player and bare your soul, performing some lyrics you'd just scratched on a pad? "My best example of that is the song 'Mind Eraser,'" Homme says. "I'm holding lyrics that say, 'Mind eraser, no chaser.' And Jones and I are just getting to know one another. I'm thinking, I don't even know if I like these words or if they're any good, and here I am trying them in front of new people. And by new people I mean Jones!"

"But in a lot of ways, that's the moment when we bonded. When I first sang 'Mind Eraser,' Jones came into the control room and said, 'Fucking all right. Brilliant, man. Let's go.' That's when I realized that Jones is a crazy motherfucker. He sees the beauty in the darkness the same way I do. And the darker it gets, the more excited he gets. And the more excited I get too. It became a spot where we really locked arms and charged together."

This latter stage of the project was when some of the album's more experimental tracks came into being. The track "Interlude with Ludes" grew out of sampled keyboard loop that Jones stumbled upon. "I liken it to what they might play in the lobby of Hell as you're entering,"

Homme says. "A seasick welcome. We later showed it to Dave and said, 'Will you play drums over it?' He started to play my kid's drum set, and we were like, 'Will you play it worse?' until he finally played some of the worst drums I've ever heard. It was a beautiful moment."

Grohl laughs about his efforts on the track. "It sounded like a shoe caught in a clothes dryer! And then Josh put some spooky guitar over it."

The album project gave Homme occasion to dig deep into his collection of bizarre little combo amps and other arcane gear (see sidebar). His uniquely distressed, and always compelling, tones are derived from an unlikely combination of funky junk and devices never meant to amplify an electric guitar signal. "Josh is famous for his huge guitar sound," Grohl says. "But most of the amps he uses in the studio are the size of a Kleenex box. He knows how to mic 'em. He'll line up four of five pedals in front of a tiny Gorilla amp with a six-inch speaker, and it'll sound like God is pissing in your ears."

The album was not quite completed, and certainly far from being ready for release, when Them Crooked Vultures decided it was time to take their music to live audiences. "We just wanted to get out there and play it," Jones says. "I'm pretty sure Dave wanted to get out and play even before recording, but we had to lock in to the studio for a bit. As soon as the album was actually recorded, however, we just started doing shows. We had to do some mixes and mastering at the same time."

"We put a lot of thought into how it was going to happen," Grohl says of the initial live dates. "Because what are you going to do—put a poster on the wall that says, 'Guy from Zeppelin, guy from Nirvana and guy from Queens of the Stone Age are playing tonight?' And where do you do it? At the arena down the street? In a beautiful old theater? In a little club? Do you tell everybody? Do you make it a secret? How do you make the experience real?"

In the end, Them Crooked Vultures opted to do a series of surprise gigs at theatres (the Brixton Academy in London, Roseland Ballroom in New York) and clubs (the Metro in Chicago). "The very first concert, nobody was quite sure as to who they were seeing," Jones says. "There were no names mentioned. They just put up a black page with three symbols." The symbols consisted of the Foo Fighters' double-F logo; the Queens' icon, a Q represented by a sperm entering an egg; and Jones' triquetra symbol from the cover of *Led Zeppelin IV*. "It was brilliant."

Surprisingly there have been few audience requests for Zeppelin, Nirvana, Foo Fighters or Queens of the Stone Age songs at the shows. "I can only remember once when someone shouted out a request in Portland," Grohl says. "Josh just said, 'Nah, we're not a cover band.'"

"We've got a special thing going here," Homme says. "The tour sold out in 10 minutes, before the record even came out. No one knew a goddamn stitch of music and the whole thing sold out. I've never even heard of shit like that before. I would have bought a ticket. But I'm lucky enough to actually be onstage doing it. It's pretty awesome."

Them Crooked Vultures is something that Homme, for one, would like to see continue. "We all want to do another record," he says. "I don't know when that would be or if it's even gonna happen. But we all want to. I know the next record would be, like, 'sophomore jinx, my ass,' 'cause we know one another now. We were actually just hitting our stride in the studio when we knew we should stop. That was one of the main struggles. 'Dude, we're just getting going.' But we knew we shouldn't take too long. This stuff, if you're not careful, turns to vapor. We gotta live in the now." **GW**

While Homme concedes that the piercing treble produced by the old Morley wahs "can actually cut hair if you stand next to one," it's the pedal's low-frequency response that he really loves. "The sweep starts down so low that you can't really hear the guitar," he says. "In the first inch and a half [of pedal travel], it goes from there to 'wowwwwmm'. It's actually more of a 'wow' pedal than a wah pedal."

Yet another stealth device in Homme's arsenal is a studio processor called the Little Labs IBP Analog Phase Alignment Tool, which he likes to apply to guitars, vocals and other tracks during mixdown. "It's supposed to help you put out-of-phase signals in phase," he explains, "but you can also use it to put things drastically out of phase. You can seat something in the mix so that you can hear it clearly, but yet it has some depth of field."

Homme's guitars for the project included two old Gibson hollowbody electrics, a 1956 ES-225 and a three-quarter-scale ES-125.



Homme's 1956 Gibson ES-225



Moogerfooger Ring Modulator

"The 225s seem to be the uncollectible Gibsons," he says, laughing. "The pickup is a single P90 that's in dead-center position [equidistant from the bridge and neck], so it's kind of dark and fat sounding, but it still has a little bit of cut. And the three-quarter-scale Gibson is a hollowbody with just a neck pickup." With either guitar, Homme likes to mic the instrument's body to capture some of its acoustic tone, but when doing so he'll

also plug the guitar into an amp, also miked up, in another room. "There's a weird prickliness to that dark neck pickup sound," he says.

And Homme likes it dark. "I've always been a high-end hater," he says. "The presence knob on an amp is not a knob I'm excited about. Shril isn't my bag. I like things filtered out. I like a short EQ window. That's why the film readers are great for me, because they're high end in a pleasing manner. The frequency range stops at 5k, but there's heavy, heavy pounding at 1.5."

Homme also digs the muted, darker tone of the flatwound strings on a new Gretsch archtop electric he recently acquired, which is also

equipped with a P90 in the neck position. "It came with flatwounds on it, and I never took them off. That guitar is on 'Bandoliers.' It's that dark, flatwound tone, where it sounds like somebody's singing to you with their mouth closed. It cuts, but it's not too beefy at the bottom. It's like somebody ran it through a filter and lopped the top end off."

Homme also owns a Lotus guitar. Designed by the late Stephen Delahaye, the guitar has an elegantly elongated contour on the bass end's lower bout and a neck-position P90. The Lotus was built by Andy Manson, who builds all of John Paul Jones' basses. "Jones turned me on to Andy Manson," Homme says. "The Lotus is the third guitar in a series designed by Delahaye before he died. He basically said [to Manson], 'You need to build this last guitar for me.' So now I've got the thing. It's primarily an acoustic guitar, but it's a piece of art, too, and it sounds amazing."

For some time now, Homme's main ax has been a MotorAve BelAire designed and built by Mark Fuqua of North Carolina. He also has a few Australian Maton guitars. But for all these impressive high-end instruments, Homme seems to have a deeper regard for the wide array of Tempos, Teiscos and other "garbage guitars," as he calls them, that adorn *Them Crooked Vultures*. "There's something about when someone makes something and says, 'Yeah, this is the best I can do,' and it's still a total piece of shit," Homme pronounces. "But it's like, what a beautiful piece of shit this is. It's amazing." **GW**

FROM SUPER TO NUTS

THEM CROOKED VULTURES ARE JUST THE LATEST IN A LONG LINE OF ROCK SUPERGROUPS. GW PRESENTS A SAMPLING OF THE PHENOMENON, FROM THE CLASSIEST TO THE CRAZIEST.

BY CHRIS GILL

IN MUSICAL HISTORY TERMS, the "supergroup" is a relatively new peculiarity that developed in the Sixties, when rock and roll was well into its adolescence. Before then, the biggest names in music rarely, if ever, collaborated. Classical composers mostly worked solo, jazz musicians preferred to form their own namesake bands after becoming famous, and country artists generally swapped backing musicians like wives at a key party.

The supergroup phenomenon began during the turbulent Sixties when rock musicians started to develop irreconcilable differences with other members of their bands. Thanks to the experimentation of acts like the Beatles and the Jimi Hendrix Experience, pop musicians had seemingly unlimited creative avenues to explore. Unfortunately for many bands, the wealth of possibilities led to acrimonious disputes over what step to take next. Groups found themselves in situations where the guitarist wanted to become a purist blues scholar, the drummer decided to dabble in East Indian-influenced psychedelia, the bassist insisted that jazz was where it's at, and the singer felt that bubblegum pop was the next logical step. The only logical solution was for the members go their separate ways with other like-minded musicians.

While many artists find creative satisfaction in solo efforts or one-off projects, the supergroup differs in that it is an actual band, not a temporary indulgence. Even though many supergroups last for only an album and tour, most are formed with the intention of creating something even bigger and better than their members' previous bands. Some have succeeded at that goal, but more than a few have produced the lowest points of its members' careers.

Several criteria should be met before a band can be considered a true supergroup. First, each member must have previously played in a commercially and/or critically successful band. For example, Velvet Revolver qualifies as a supergroup because Slash, Duff McKagan, Matt Sorum and Scott Weiland came from commercially successful bands (Guns N' Roses, Stone Temple Pilots) and Dave Kushner came from critically acclaimed groups (Wasted Youth, Infectious Grooves).

Second, the band can't simply be an established act with a new member in tow; if all but one member of the group previously played in the same band together, it's not a supergroup. For example, Audioslave were not a supergroup, because they were essentially Rage Against the Machine with Chris Cornell swapping places with Zack de la Rocha, just as Van Halen did not become a supergroup when Sammy Hagar replaced David Lee Roth and Metallica did not become a supergroup when they hired former Suicidal Tendencies/Ozzy bassist Rob Trujillo.

The last and most important, and perhaps hardest to quantify, criteria is that a supergroup should be more than the sum of its parts. Many all-star projects have fallen far short of expectations, but a true supergroup usually manages to enjoy some form of commercial or critical success before rampant and inevitable egomania takes over and sends its members running for reunions with their previous bands.

CREAM

ERIC CLAPTON had earned a reputation as a guitar hero for his work with the Yardbirds and John Mayall's Bluesbreakers, but when he joined forces with bassist/singer Jack Bruce (formerly with the Graham Bond Organization and Manfred Mann) and



drummer **Ginger Baker** (previously with the Graham Bond Organization) in 1966, he became elevated to guitar god. Surprisingly, Clapton was not aware that Baker had actually *fired* Bruce from the Graham Bond Organization prior to enlisting both for his new band, but even more surprisingly, Baker and Bruce put aside their past differences to create timeless, enduring music during Cream's two-year existence. Cream became the first of many supergroups to follow.

CROSBY, STILLS, NASH & YOUNG

WITH A NAME THAT is more appropriate for a law or accounting firm than a rock band (and that paved the way for similar supergroup names like Beck Bogert & Appice, Emerson Lake & Palmer, and Hagar

Schon Aaronson Shrieve), Crosby, Stills, Nash & Young were the first folk-rock supergroup. The band really is Crosby, Stills and Nash with Neil Young playing an occasional, unpredictable role, which has resulted in the confusing release of four CSN studio albums and three CSNY studio albums over the years. All four members previously played in chart-topping bands (David Crosby was a founding member of the Byrds, Stephen Stills and Neil Young played together in Buffalo Springfield, and Graham Nash penned numerous hits with the Hollies), but CSNY's *Déjà Vu* album shattered the success of their previous efforts. Certified seven-times Platinum in the U.S., it is one of the best-selling supergroup efforts of all time.

BAD COMPANY

BAD COMPANY ARE often overlooked in discussions about supergroups, but all four of the band's original members enjoyed previous commercial success: guitarist Mick Ralphs with Mott the Hoople, bassist Boz Burrell with King Crimson, and singer Paul Rodgers and drummer Simon Kirke with Free. Bad Company also goes down in the history books as the first supergroup signed to the record label of a supergroup—Led Zeppelin's own Swan Song label. Bad Company hits like "Can't Get Enough of Your Love," "Feel Like Makin' Love" and "Ready for Love" (sense a recurring theme here?) were the soundtrack to thousands of teenage make-out sessions that took place in the back of Camaros,



Chargers and Chevy vans, and these songs remain frequently played staples of classic rock radio.

POWER STATION

ANDY AND JOHN TAYLOR seemed to have gone certifiably nuts when they left Duran Duran in 1984, at the peak of the group's success, and teamed up with Chic drummer Tony Thompson and the late blue-eyed soul singer Robert Palmer, best known for his pop-rock hit "Bad Case of Lovin' You." The group came together more by accident than due to any grand plan. John had attempted to record a funky version of T. Rex's "Bang a Gong (Get It On)" with Andy and Thompson, with his girlfriend—professional groupie Bebe Buell—on vocals. Before recording her tracks, Buell left Taylor to perform vocals on some other rock star's member, so the trio brought in Palmer instead. Although the singles "Bang a Gong" and "Some Like It Hot" were big hits, Andy returned to Duran Duran shortly afterward, while Palmer stole the Power Station's formula for his hits "Addicted to Love" and "Simply Irresistible."



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DAMN YANKEES

"MISERY ACQUAINTS man with strange bedfellows" goes a famous Shakespeare quote, but the same could be said of flagging careers in the midst of seismic shifts in musical trends. The pairing of Ted



Nugent with Styx's Tommy Shaw, Night Ranger's Jack Blades and previously unknown drummer Michael Cartellone (which kinda nullifies true supergroup status) indeed, but back in 1990, when thrash metal was on the rise and grunge was bubbling under, there were few places for displaced Seventies and Eighties rockers to turn, other than to each other. The band's power rock ballad "High Enough" became one of hair metal's last gasps, helped perhaps by Nugent firing flaming arrows into effigies of Saddam Hussein during the band's live performances.

OYSTERHEAD

WHEN LES CLAYPOOL was asked to put together a band for the New Orleans Jazz Festival in 2000, he enlisted two of his favorite musicians: Phish guitarist Trey Anastasio and Police drummer Stewart

Copeland. Although the performance was to be a one-time affair, the three got along so well that they recorded an album, *The Grand Pecking Order*, and toured the next year. The undeniably quirky album may not have produced any hits, but it's a critical favorite that showcases some of these musicians' finest recorded performances.

CHICKENFOOT

THERE IS ONE OTHER supergroup criteria we forgot to mention. The band should have a stupid name, and you'd be hard pressed to find a name more stupid than Chickenfoot. After they were booted from Van Halen, singer/guitarist Sammy Hagar and bassist Michael Anthony decided to get even by following a



similar strategy that David Lee Roth took in the mid Eighties and enlisting a hotshot guitarist (Joe Satriani) and a top-notch drummer (Chad Smith of the Red Hot Chili Peppers). Like the recipe for the ultimate margarita, this combination goes down smooth but delivers a mighty powerful kick. **GW**

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30

GW PAGE 64

Who is the greatest guitarist on the planet?

ON THE FACE OF IT, THAT QUESTION'S A NO BRAINER: IT'S HENDRIX. OR CLAPTON. OR PAGE. OR BECK. OR...IS IT? AS **GUITAR WORLD** CONTINUES TO CELEBRATE ITS 30TH YEAR IN PUBLICATION, WE PICKED 30 GUITARISTS WHO NAMED THEIR OWN HEROES—AND THE RESULTS WILL SURPRISE YOU.

Sinfully Good

ANGUS YOUNG

BY JOE PERRY



APART FROM THE usual suspects—Page, Clapton, Beck, Hendrix and Peter Green—one of my favorite guitarists is Angus Young. I first saw him when AC/DC opened up for Aerosmith in the Seventies. They

played about 25 dates with us, and I was just overwhelmed by his energy and ability to do his acrobatics without missing a note. He definitely had an influence on me inasmuch as his solos always had a purpose. Instead of using all the traditional tricks, he found a way to get inside those licks and be inventive. My favorite AC/DC song is probably "Sin City."

For me, the essence of a good guitarist is someone who plays what the song calls for. It's about listening to the music as a whole and then doing what you need to do. Sometimes it's not even what you play; it's what you don't play. Which brings us back to Angus Young.

Mr. Rock and Roll

CHUCK BERRY

BY ANGUS YOUNG



WHEN I WAS GROWING up, everyone used to rave about Clapton, saying he was a guitar genius and stuff like that. Well, even on a bad night, Chuck Berry is a lot better than Clapton will ever be.

Rock music has been around since the days when Chuck Berry put it all together. He combined the blues, country and rockabilly, and put his own poetry on top, and that became rock and roll. And it's been hanging in there.

AC/DC's whole career has been playing rock and roll, and I'm sure you still get a lot of people tuning in to bands like us and the Stones. Younger bands will be plugging into it and taking it into the next realm. There's always going to be another generation that will take it and give it to a new, younger audience, so I think it will just keep going on.



Riffmeister

TONY IOMMI

BY JAMES HETFIELD

AS FAR AS BEING a riff-and-rhythm guy, my favorite guitarist is Tony Iommi. He inspired me to want to play heavy. I admired other rhythm players, like AC/DC's Malcolm Young, who'd just stay in the back and hold it down, and

the Scorpions' Rudy Schenker, who has a lot of percussiveness in his playing. I also liked Rush's Alex Lifeson—people wouldn't think of him as a rhythm player, but he comes up with some pretty amazing offbeat things.

But Iommi is the main man. To me, he seemed like one of those quiet geniuses. At one time he was the frontman of Black Sabbath, and Ozzy was off to one side; at that time, the riff was more important than the vocals. Tony can go from the heaviest minor-key doom riff to a happy mode, and it will still sound heavy. Metallica can't do happy, but Tony can pull it off. My favorite Black Sabbath track is "Into the Void."

Higher Shredducation

STEVE VAI

BY TOM MORELLO



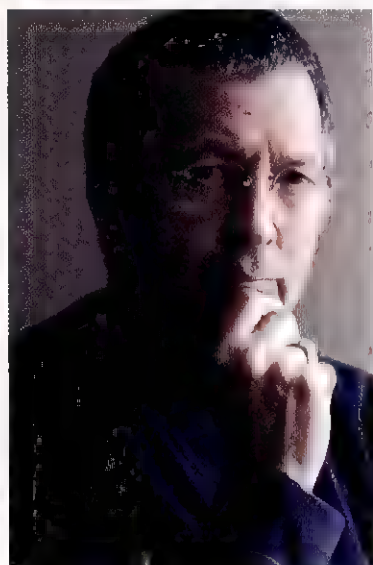
SOME INSTRUMENTAL guitar players are lost in a muso fog. Steve Vai is not one of them. He's an artist, and one of the greats.

I've certainly learned from him, especially from his work ethic. I started playing guitar very late, when I was 17 years old. I felt really behind, and when I read about Steve's practice regimen it really encouraged me. It also nearly killed me! While doing my college studies I was also practicing

eight hours a day to amass the kind of technique that I admired in players like him and Randy Rhoads.

Once, Steve was doing a presentation at GIT, and he asked me to do it with him. He told me he'd also invited Steve Lukather, Stanley Jordan, Joe Satriani. I said, "No, bro, it sounds like it's gonna be a shred-off." But he said, "We're not even gonna play; we're just gonna discuss our craft." So I said, "Okay, I'll do it."

A couple of days before the event, he says to me, "Just bring your amp and guitar along in case we have to demonstrate techniques." So of course, I get there for soundcheck, and my worst nightmare has come true: it was six of us in a row with our guitars, and it was nonstop shredding the whole time.



Cream of the Crop

ERIC CLAPTON

BY EDWARD VAN HALEN

CLAPTON WAS IT. I knew every note he played. Mammoth—me, Alex Van Halen and a bass player we knew—were the junior Cream.

Being limited gear-wise forced me to find my own voice on the guitar. That's why Eric Clapton's live jams with Cream were such an influence on me. Back in '68, he was pretty much just using natural distortion on those live tracks on *Wheels of Fire* and *Goodbye*. I had no money and couldn't afford a fuzz box or a wah-wah or a ring modulator, or whatever Hendrix had in his whole rig. I just plugged straight into an amp and turned it up to 11. So in order to get a different or unique sound, I had to learn to squeeze it out of the strings with just my fingers. I never had a guitar lesson in my life, except from listening to Eric Clapton records.



Motown Mojo

JIM McCARTY

BY TED NUGENT



I DISCOVERED THE most powerful musical influence of my entire life when I played the Walled Lake Casino outside of Detroit. It was either 1959 or 1960. My band the Lourdes opened up for Martha & the Vandellas, Gene Pitney, and Billy Lee & the Rivas, who went on to become Mitch Ryder & the Detroit Wheels. Their guitarist was Jim McCarty,

who played a Gibson Byrdland through a Fender Twin.

Standing there watching McCarty rip into his leads, I thought, Dear god in heaven, what is *that*? It was so outrageous, so noisy, yet so musical and so rhythmical. I realized that simply playing a song would never do again.

After I heard him play, I went on a gee-hah to get a Byrdland and a Fender Twin amp—because of the crispness, the thickness, the style of his playing. It was about using all the fingers, all the strings, all the time. That's where the multirhythmic patterns on my song "Stranglehold" come from, with all the grace rhythms, all the counter-rhythms, all the pedal tones that never stop. I'm playing multiple parts on the guitar by using various incremental touches to each string. And that's because of McCarty.

The Human Niff

KEITH RICHARDS

BY STEVEN VAN ZANDT



THE BRITISH INVASION of 1964 to 1966 turned Americans on to our own rock and roll pioneers and blues players. I grew up on Keith Richards, and his lead on the Stones' versions of Chuck Berry songs helped reinvent the guitar for Beck, Clapton and Jimmy Page. I always felt that you go through that muso phase and stay there or get out. I went

out the other end. I didn't want to be a virtuoso for a minute. So I came full circle to the fact that the guitar solo must serve the song—that's more important.

Jam Band Hero

JIMMY HERRING

BY ALEX SKOLNICK



SOME MAY NOT know Jimmy Herring's name, but they will know the bands that he's played with: the Allman Brothers, the Grateful Dead, Widespread Panic, and Jazz Is Dead. He's a hero of the jam-band scene, which is kind of funny, as stylistically he's very influenced by jazz.

Jimmy has his own band called Aquarium Rescue Unit, who operate on a level similar to [jazz-fusion group] Weather Report. Having said that, although people like the Dave Matthews Band and Bruce Hornsby took them out on tour and begged their own label to sign them, Aquarium Rescue Unit never got a decent record deal and eventually disbanded [in 1997]. They reunited in 2005 and have played somewhat sporadically since then.

Jimmy is an incredible player. He has the bluesiness of Warren Haynes or Johnny Winter and the vocabulary of John Scofield, with an element of Steve Morse thrown

in. If that sounds appealing, then track down a copy of Aquarium Rescue Unit's 1993 album, *Mirrors of Embarrassment*. Play it, and you'll wonder why you've never heard of him until now.

The Man in Black

RITCHIE BLACKMORE

BY PHIL COLLEN



THE FIRST GIG I ever went to was Deep Purple, during their *Machine Head* period. They played "Highway Star," and

it blew me away. And that's when I decided to start playing guitar.

Ritchie Blackmore was a huge influence because he was flashy. I love really flashy lead guitar playing, and Blackmore's technique is great. It's aggressive. When he hit a chord, it was like being punched in the face. I don't really care about finger picking, and acoustic doesn't satisfy me. It's electric, screaming loud rock that I love.

As far as what he's doing now [playing Renaissance-style music with *Blackmore's Night*], I honestly respect him. The fact that he's still playing and is passionate about it is great, even if it is a bit wonky and weird. He can take liberties. He's Ritchie Blackmore.

Metal Gods

GLENN TIPTON AND K.K. DOWNING

BY ZAKK WYLDE



WHEN I THINK OF underrated guitarists, I go for some of the guys in really big bands, the ones who get overshadowed by the achievements of their band act. For instance, when Journey is mentioned, you think of great songs and amazing vocals. But who ever praises Neal Schon? And that guy can play up a storm.

That's why I pick Glenn Tipton and K.K. Downing from Judas Priest. It's two guitarists, yes, but you always think of them as one. They are the ultimate twin guitarists in metal—they go together. Just listen to the amazing riffs they've come up with over the years. And these guys can shred with the best.

Tipton and Downing have influenced generations of young guitarists, but a lot of the time these kids don't even realize that what they're playing all started with Judas Priest. Tipton and Downing have also given metal a subtlety that's often overlooked. Both appreciate that sometimes you are most effective when you back off the pedal a little. You don't need to be blazing all the time.

They've worked together for so long that each immediately understands what to do in a song. Sometimes Tipton is soloing and Downing is riffing, and then they'll change over—it's not like one does the lead work and the other does the rhythm. This is also what they introduced into metal: the idea of not only being a great lead player but also being prepared to let the other man have the spotlight when it matters to the music.

Without Tipton and Downing, metal would be very different. That's why I have such a high regard for them. In my book, they rule.

Mountain's Man

LESLIE WEST

BY MARTIN BARRE



LESLIE WEST MADE A big impression on me when Mountain supported Jethro Tull on a long U.S. tour during the early Seventies. In those days, opening acts weren't too friendly, and it all became a bit competitive, but Mountain were lovely guys, and we really hit it off. They were such a great

band. I loved Leslie's larger-than-life style, they had great songs, and they were so incredibly tight. In that last respect, they taught Jethro Tull a lot about being a band.

I know of at least three people that were affected by Leslie's playing style—myself, John McLaughlin and Mick Ralphs [of *Mott the Hoople* and *Bad Company*], but I'm sure there are plenty more. Leslie has such recognizable tone, and I love the melodic way he plays; every note counts. He never resorts to the pyrotechnic approach or feels the need to be overly clever. If you want a good starting off point for a beginner, go with *Climbing!* [1970] or *Nantucket Sleighride* [1971]. I still love what Mountain did with "Theme from an Imaginary Western." My goodness, they brought that to life, especially onstage.



The Guitarist's Guitarist

JEFF BECK

BY DAVID GILMOUR

I'M SORT OF HORRIBLY, pathetically fannish about Jeff. Ever since "Hi Ho Silver Lining" came out [in 1967] when I was 20-odd years old, I've revered him and his playing. In many ways he is just the best guitar player. And 40-something years since he came to prominence in the Yardbirds, he is still the only person pushing forward in that way. He's never retreading old ground; he's always looking for a new challenge.

Jeff's scarily brilliant. He's a tightrope walker. I'm not. I like to cover all my bases and make myself secure with a great band, with the music all rehearsed. I just walk out there, and if I didn't even play anything it would still sound great. Jeff's different. He's out there mining that seam.



Voodoo Child

JIMI HENDRIX

BY JOE SATRIANI

THE FIRST THING THAT really flipped me out was hearing "The Wind Cries Mary" on the radio. Before that, I was a drummer, and I started from watching the Rolling Stones and the Beatles on *The Ed Sullivan Show*. But as soon as I heard Hendrix, that was it.

What made him great was his choice of notes. When you hear "Machine Gun" from *Live at the Fillmore*, you have no idea what's going to happen in the next few minutes. You're totally unprepared. With "Voodoo Child (Slight Return)," you can't believe how perfect a performance it is, and it's just a blues thing in E.

Unfortunately, the Seventies were a hellish period for many great players, if you look at Hendrix's comrades, it was a rough road. But look at someone like Jeff Beck—he just gets better and better. I saw him a month ago in Oakland, and I was just in tears standing at the side of the stage listening to him playing "Where Were You." Nowadays, as a guitarist you want to celebrate what you've been able to play, which goes back to quoting other great players, but you also feel a responsibility not to copy those people. In my mind, when I'm playing, my heroes are sitting on my shoulders.



King of Queen

BRIAN MAY

BY STEVE VAI



I DON'T THINK enough is really said about the brilliance of Brian May's guitar playing, in the sense that it's overshadowed by the greatness of the music itself. The *Queen II* album was one of those pivotal moments that just nailed me to the wall.

He's probably one of the top identifiable guitar players, even more so than Beck, Page and Clapton. They're all so identifiable, but Brian May had such a tone in his head and in his fingers. It speaks volumes. His contribution to orchestrated guitars is unprecedented. There was nothing like it before him. To me, it was like when Edward Van Halen came along and reshaped the sound of electric guitar. That's what I heard in Brian May's playing. It's something that's inherent in the brain of the guitar player.

I remember working with Frank Zappa for the first time. I had just moved out to Los Angeles, and nobody knew me. I was 21. I went to the Rainbow Bar & Grill, and Brian May was there. I couldn't believe it. I mustered up every little bit of courage and went up to him and said, "Thank you so much for everything you've done. I play guitar. I'm here in town with Frank Zappa." He said, "Oh, really? Why don't you come down to our rehearsal?"

I went down, and he brought me up on the stage, and he let me play the guitar—the guitar that he built with his dad [the "Red Special"]. I couldn't even believe that I was touching this instrument! He was so kind and so warm, and for who? This kid, you know? And I played his guitar, and it sounded like Steve Vai. Then when he played it, it sounded just like Brian May. It was very apparent to me that

his tone is in his fingers and his head.

He's a class act from head to toe, and it shows in his playing. I can listen to any player and pantomime their sound, but I can't do Brian May. He's just walking on higher ground.

Mr. Heavy Metal

MARTY FRIEDMAN

BY JASON BECKER



WHEN I WAS 16 years old, I sent a demo tape to Mike Varney of Shrapnel Records. He called me and said I should go and meet Marty.

I went to Marty's tiny apartment in San Francisco. We started jamming, without amps. That moment changed my life. What he was doing was so new to me. The unique bends, vibrato, exotic scales, phrasing and timing were fascinating to me. And then it hit me: he was a lot better than I was. I started to sweat. I tried to play my best stuff, but my musical mind had already shifted. I knew I wanted to learn from this guy.

Marty was very complimentary of my technique and the melodies on my demo tape. He started coming over to record his songs on my four-track. He taught me the second harmonies and counterpoint lines. Once he saw that I was a sponge for learning, he started incorporating some of my ideas. I feel like every day that I jammed or wrote with

Marty was like taking lessons for a year. He taught by example, and with his influence I learned how to be my own unique creative artist. Even to this day, when I am composing and I get stuck, I think to myself, What would Marty do?

Master Ed

EDWARD VAN HALEN

BY RICHIE KOTZEN



THIS IS KIND OF embarrassing, but the first time I heard Eddie Van Halen was on the solo for Michael Jackson's "Beat It." I was like, "Man, that's unbe-

lievable. Who is this guitar player?" I asked around and found out it was Eddie Van Halen. Then I ended up getting some Van Halen records, and after that I just really wanted to play like him.

He didn't sound like any other guitar player, but it was more about the way that he played the notes. Everyone talks about Van Halen's sound, but it really has to do with his timing, his rhythm style and his phrasing. It's more about that to me than the amp or whatever guitar he's using.

The first time I saw Eddie play, I had the best possible seat. Because we had the same guitar tech, I was able to watch him from this little room under the stage, where he goes to change guitars or do whatever. It was pretty incredible.



Speed Swede

YNGWIE MALMSTEEN

BY GEORGE LYNCH

EVERY LITTLE MICROEVOLUTION of the guitar that came along in the Sixties, Seventies and Eighties influenced me. The number of people I didn't appreciate is probably a much smaller list.

Yngwie is one of those players that had a huge impact on me. His neoclassical style was just mind-blowing to me. I was raised as a blues player and learned my chops in the late Sixties, early Seventies, so it was all incredibly new to me. Just the ferocity of it was mesmerizing. The ease with which he does it was fascinating, too.

Ultimately, guitar-driven Eighties music had wound itself to the point of absurdity and inaccessibility. I mean, how many people can actually appreciate that kind of music? It's just an elitist speed contest. But Yngwie created the trend. On a pure playing level, players that create music that touches people are always viable. And that's why he's still around and a lot of the other guys aren't.



Stone Unturned

MICK TAYLOR

BY SLASH



MICK TAYLOR HAD THE biggest influence on me without me even knowing it. My favorite Stones records were *Beggars Banquet*, *Let It Bleed* and *Sticky Fingers*. Those three were major to me because I was exposed to those records as a kid when they first came out. Mick Taylor played on a couple of those records and went on to play with the Stones for a couple more. As I got older and started playing guitar, I always gravitated to his style.

People always mention Jimmy Page, Jeff Beck, Angus Young...all the obvious ones. But there are guys like Mick Taylor and Joe Walsh that were as important. Mick Taylor had a really cool, round-toned bluesy sort of thing that I thought was really effective.

One of the greatest Mick Taylor solos is on "Can't You Hear Me Knocking?" from *Sticky Fingers*. It's the kind of stuff that's almost like old Eric Clapton—it's very simple stuff, but it's about how the notes are placed and how you approach them. The new guard of guitarists always forgets about doing simplistic and very effective guitar playing that speaks to you. It's not all about two-handed tapping.

The Wizard of Blizzard

RANDY RHOADS

BY FRANK HANNON



I WAS ALWAYS A BIG FAN of Randy. In 1980, when Ozzy's *Blizzard of Ozz* came out, some friends of mine went to see him perform in Oakland and came back raving, saying, "Man, we saw this guitarist today, and he was better than Eddie Van Halen!"

This was a few years before we started Tesla. I was already playing guitar and was a big fan of Eddie Van Halen. So we went down to the local record store and got the album, and I was infatuated from day one. Randy was doing everything that Van Halen did, and more. It was the classical knowledge that he was incorporating into the guitar. The arrangements on "Crazy Train" and "Mr. Crowley" were unbelievable. I think a lot of the soloing on Van Halen tracks were improvised, which is cool. Randy took it a step further. His discipline probably came from his mother who taught him at her music school [*Musonia School of Music in North Hollywood*]. When I was a kid I would read the guitar magazines, and he would always mention that his mother was a big influence.

I went to visit the school, and I met Randy's brother, Kelle, and his mother Delores, who is nicknamed "Dee." "Dee" was also the title of an acoustic song on *Blizzard of Ozz*, which was a big influence on me. If you listen to my acoustic solo on "Love Song" it's really inspired by that. I played that for Dee when I met her recently. She loves meeting fans, and she told me some stories about Randy. She said that his favorite song was [the *Big Band* swing tune] "Chattanooga Choo Choo," how he found his first guitar in his father's closet, and how when he was in London recording *Diary of a Madman* he would spend all his downtime studying classical music at a university. She just lit up when she talked about Randy. I have a video of that meeting on my web site.

Blonde Ambition

ZAKK WYLDE

BY RON "BUMBLEFOOT" THAL



I FIRST HEARD Zakk in 1986, when he was with a New Jersey band called Zyris. The next thing I knew, he was playing with Ozzy. Like Zakk, I had been a huge Randy Rhoads fan, so I was very happy that Ozzy picked Zakk to be his guitarist.

When you hear Zakk's playing, you know right away that it's him, with that distinctive use of harmonic vibrato on the lower string. Before he came along, every time you saw a blond-haired guitarist kicking a Les Paul's ass you thought of John Sykes. Now you also think of Zakk. In addition, he's very diverse stylistically, with the southern rock of *Pride and Glory* [Wylde's early *Nineties* group], the singer-songwriter style of his *Book of Shadows* album [1996] and, of course, what he does with Black Label Society.

I met Zakk for the first time about a year and a half ago; he was a guest on my friend's TV show. His visit to the studio was supposed to last for three hours, but he ended up staying for 14. Besides being a phenomenal musician, Zakk's as good-hearted as I expected. I hope that some day we can do it again.



Top's Pick

B.B. KING

BY BILLY GIBBONS

MY FAVORITE GUITARIST is B.B. King. His album *Live at the Regal*, recorded in 1964, remains a classic. The electricity, the crackling atmosphere... Plus, it's a great sound, recorded with a full band, horns and piano, and a rabid audience thrown in.

B.B.'s distinctive one-note style, his sustain and attack, that kind of call-and-response thing between the vocals and the solos... He's taken for granted now, which means he's underrated. Obviously, he's a maestro entertainer rather than a blues purist, though he can be that too. He's a former cotton picker, but he remains so self-effacing, plus he has a great sense of humor, lyrically and in life. He's got class.



Show Man

GEORGE HARRISON

BY ELLIOT EASTON



I WAS 10 YEARS OLD when the Beatles played the *Ed Sullivan Show* [in February 1964], and I was already playing a little guitar. To see George Harrison

there, standing off to the side, looking down at his guitar while he played his licks—to my impressionable mind it defined what a lead guitarist was.

I knew right then what I wanted to do with my life: I wanted to be like the guy in the middle—the guy looking down at his guitar and playing all the little fills and solos. Harrison taught me about short solos and hooks, and what a hook is. All those mid-Sixties Beatles tracks—whether it was “Day Tripper” or “Ticket to Ride” or whatever—they all start with a guitar lick that you wait to come around again in the chorus. That's where I learned to do that.

Love at First Sting

ULI JON ROTH

BY KIRK HAMMETT



AROUND THE TIME of Metallica's *Death Magnetic* sessions, I began listening again to some of the rock music of my teens, and it inspired me all over again. I'd

forgotten how much those guitarists meant to me.

Uli Jon Roth is one of those players. When I started listening to him again, I realized that I can still learn a lot from him. I love his choice of notes, the attitude behind his playing and the way his solos “up” the level of his songs. He took Scorpions to a totally different level. After his solos, you're left there shaking your head. It's like being sideswiped by a truck.

The track I love the most is the one I play every night, “The Sails of Charon,” from *Taken by Force*. The opening motif is just great. It's spooky sounding, exotic. It's very old-school heavy metal. People in the audience who know the song recognize that I'm flying the flag for that old-school metal, and they come to me and say, “Bro, ‘Sails of Charon’ rules!” There are a lot more Uli Roth fans out there than I expected.

Mr. Underrated

MALCOLM YOUNG

BY SCOTT IAN



MALCOLM YOUNG HAS got to be the most unsung, underrated guitar hero of all time. He's the backbone of AC/DC, the greatest rock band ever, and has written some of the most amazing riffs you'll hear. This is the man responsible for more great rock moments than any other guitarist you can

name. Is Malcolm Young the greatest rhythm guitarist in the world? No contest.

I recall being given one of his guitar picks recently after a gig on the band's current tour, and it was half worn down. But you know what's astonishing? Apparently that pick was used on just one song during the band's set that night. Malcolm gets through a pick for every song because he hits the strings so hard. It's amazing. The man is truly a one-off.

When I first started to listen to AC/DC, it was Angus

who caught my attention. He was the lead guitarist and got all the glory. But in about 1979, when I began to get into guitar playing in a serious way, I gravitated toward Malcolm. I was listening to what he did, because he was the guy writing the music. I now appreciate just how incredible he is. He's a songwriter, not a shredder, but without him what would AC/DC sound like?

If you've never heard him play—and can there be anyone on the planet who hasn't heard Malcolm Young?—then go and listen to the opening chords of “Back in Black.” If that doesn't move you, then you have no soul. The other songs I'd strongly recommend are “Riff Raff” and “Beating Around the Bush.” The way he takes straight blues riffs and siphons them though the AC/DC sensibility is a lesson to all guitarists.

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Young Love

NEIL YOUNG

BY NANCY WILSON

NEIL IS IDENTIFIABLE whether he's playing acoustic or electric guitar. For acoustic he has a completely unique type of tuning, detuning, attack and release. He plays a song called "Bandit," from the *Greendale* album, and there's a live version of it that's incredible. He chooses a specific guitar that can be detuned on the low string down to a C and picks the particular gauge of string that will rattle in the perfect way. It sounds so wrong that it's right. I think nobody in the world would do that on purpose except for Neil Young.

He has a monstrous electric guitar sound, too, and on "Cinnamon Girl" he recorded what is probably the best one-note guitar solo ever. He puts more feeling into one note than anyone else. It shouldn't work, but it does. Of course, it's his tone that makes all the difference. Touch sensitivity accounts for about 90 percent of everything. Neil has such expressive playing that he *can* play a one-note solo and make it memorable for decades, for generations.



Dad to the Bone

FRANK ZAPPA

BY DWEEZIL ZAPPA



I WAS NEVER INTIMIDATED by my father's technique. I think most guitar players are just excited to see somebody do something they didn't think was possible. We'd sit and play together, but what Frank was doing was musical. I couldn't grasp it at a young age—it was too sophisticated for me. He'd show me inversions of chords and composition devices—moving triads around the neck and stuff. It sounded neat, but I didn't always understand what was happening musically.

I do the Zappa Plays Zappa tour because I want to get Frank's music more into the public eye. I

want him to be better understood. I think there are a lot of misconceptions about his music and him as a person. First of all, Frank was really a composer who used a rock band like an orchestra. He could hear stuff in his head and just write it down. I didn't have a musical background; I was just a guy who learned things by ear—more a guitar player than a musician. The first thing I learned was the incredibly fast passage toward the end of "The Black Page." It took me a good five or six months, and I had to totally change my picking technique in order to play this thing. I'd have to play it really slow for hours and hours and hours. I definitely think Frank would enjoy that we go to such great lengths to get it right with Zappa Plays Zappa.

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I Can't Explain

PETE TOWNSHEND

BY ACE FREHLEY



I GOT ALL MY RHYTHM work from listening to Pete Townshend and Keith Richards. I think Pete is a wizard when it comes to chords. He can play the same chord in, like, 20 different positions, doing inversions, suspensions... Just listen to *Tommy*. I'm a huge fan.

Pete has a great right hand as well as a great left hand. "Tattoo" is a great picking song, but of course he's known best for his power strumming, like on "Pinball Wizard," and his power chords, like on "My Generation" and the chord that opens "I Can See for Miles." His rhythm work was just amazing.

The first time I saw the Who was the same day I saw Cream for the first time. They were both performing at a Murray the K show in Manhattan. [The revue-style show, presented by disc jockey Murray Kaufman, was called *Music in the Fifth Dimension* and presented at the RKO Theater from March 25 to April 2, 1967.] I was cutting school, and a friend and I snuck into the show and got down in front. It was the Who's first New York show. I think the headliner was Mitch Ryder and the Detroit Wheels.

I saw the Who perform again, at the Fillmore East, in 1968, the day after Martin Luther King got shot. [The civil rights leader was assassinated on April 4, 1968.] The Who weren't going to play because they were worried about riots, and I believe they ended up doing a short show. Ironically, Paul Stanley [Frehley's former Kiss guitarist] was there too, but we didn't know each other at the time.

After Burner

ALVIN LEE

BY MICK MARS



SOMETIMES I FEEL I should've been true to myself as a guitar player and stuck with the blues. All bullshit aside, George Clinton, Bootsy Collins, Paul Butterfield, Mike Bloomfield, Alvin Lee, Jimi Hendrix...that stuff was the total shit for me. I was brought up on those players, and they all influenced me in one way or another.

When Bloomfield started getting too countrified for my liking, that's when I discovered Alvin Lee and Ten Years After. Alvin brought a real explosive side to the blues. Some people said they couldn't handle it, but I thought he was great.

Big Mac

PETER GREEN

BY RICH ROBINSON



GROWING UP IN America, you couldn't help but hear Fleetwood Mac's [mid-Seventies breakthrough albums] *Rumours* and *Fleetwood Mac* on the radio all the time. And it was by getting into these records that I started to explore the Peter

Green legacy. Obviously, he'd left Fleetwood Mac long before these were done, but I was influenced

enough by them to want to know more about what the band had done before. And that's when I discovered the amazing talent of the man.

His playing is just so moving. Listen to what he achieves on "Oh Well" and "Rattlesnake Shake," and it is stunning. What he does is so interesting because he doesn't overplay. Green understands that simplicity could hold the key to the blues.

It makes him so authentic. To my mind, Peter Green is the finest white man I've ever heard playing blues guitar. That's a bold statement when you consider some of the other greats, but I genuinely believe this to be true. His

playing has the soul and passion of the blues. And yet he never seems to get the recognition enjoyed by people like Jimi Hendrix, Eric Clapton or Jimmy Page. Perhaps that's because he's so understated. If you check out something like "I Need Your Love So Bad," what you hear is a guitarist prepared to submerge his own ego for the sake of the song. He gets the mood exactly right. He was never flamboyant like the others I just mentioned. As a result, he's often overlooked in the list of guitar greats.

He also has such an incredible range. You can't ever claim that one particular song defined him in the way that you can with Hendrix.

When the Black Crowes recorded and toured with Jimmy Page, he told us so many Peter Green stories. It was clear that Jimmy loves the man's talent. And if he's good enough for a giant like Jimmy to acclaim, then it reinforces my adoration.

The Stooge

RON ASHETON

BY KIM THAYIL



IT WAS THE Seventies when I first heard the Stooges. By then, all the albums by the New York Dolls, the Stooges and the MC5 were out of print. You could only find them

in used-record stores, and the nearest was six miles away. I'd check out their racks, and once in a while I got lucky.

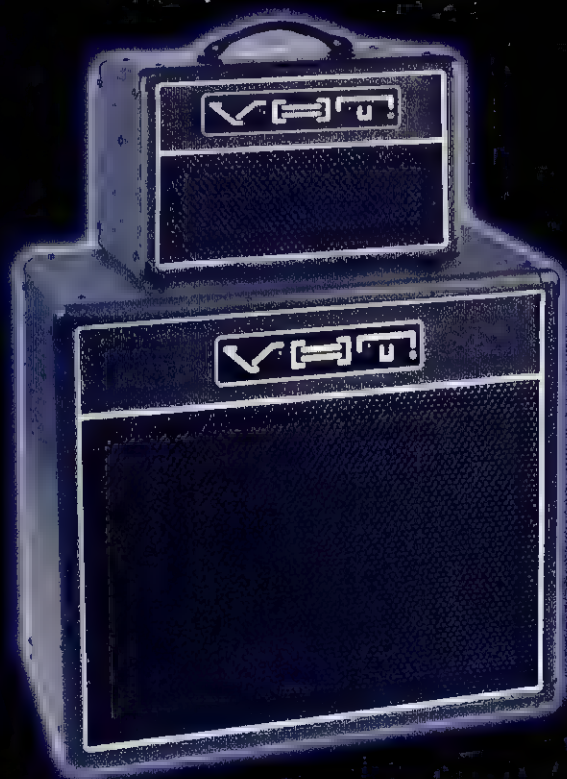
The Stooges' *Funhouse* album was one that I found. There's some crazy stuff on side two—some really great, aggressive rock solos. Ron has a particular gritty, sleazy sound with the groove that he lays down. And the dueling improvisations with saxophone made for some cool jazz noise rock.

The Stooges didn't do as much of that 12-bar blues stuff. They just hit a groove and then hypnotically beat you over the head with it. They just stayed with that riff for a long time. Of course, there is a lot of blues in what Ron did, but there's something a lot looser, too, and it was freer and it utilized chaos. It was something that was definitely not present in FM rock or Top 40 at the time. "I Wanna Be Your Dog," "TV Eye," "Loose," "Down on the Street"... They're all amazing. If rock should be about anything, it should be about freedom and rebellion, and not the stupid requirements that would be imposed upon you by the record company like professionalism. I mean, it's good for a person to know their damn instrument, or else you can't come up with inventive ideas, but not to be bound by the patterns on the fretboard. **GW**



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BUILT FOR

How a small California guitar parts and repair facility kick-started the guitar custom shop revolution and became the premiere maker of superfast guitars for everyone from Eddie Van Halen to Steve Vai to Warren DeMartini. *Guitar World* celebrates the storied history and glorious renaissance of **CHARVEL**

SPEED

BY ERIC KIRKLAND

Eddie Van Halen with the yellow-and-black-striped Charvel built for him by Grover Jackson; (opposite) current Charvel employees in the Corona, California, facility



Wayne Charvel unwittingly spawned a guitar custom shop revolution when he opened Charvel's Guitar Repair in 1974, in Azusa, California. The shop performed aftermarket customizations and sold parts that allowed guitarists, including an early customer named Eddie Van Halen, to build their own instruments. At the time, the major guitar companies didn't offer custom work to the public, and they typically turned over artists' modification requests to independent luthiers, such as Charvel. In that respect, Gibson, Fender and the other big firms helped independents like Charvel prosper. Ironically, the poor quality of those companies' guitars during that era drove more business to the doors of Charvel and its ilk, as players sought competent luthiers that could turn their mediocre instruments into something special.

It didn't take long for Southern California guitarists to appreciate the Charvel shop's hot-rodded electronics and the superior playability that its modifications provided. By the late Seventies, when Charvel began to build its own guitars, the company's aptly dubbed "superstrats"—with their flat, unfinished necks and large fret wire—had become synonymous with the rising trend of shredding. As the Eighties gave rise to virtuoso shredders, Charvel guitars could be seen in the hands of players like Steve Vai, Jake E. Lee, Warren DeMartini and George Lynch. But Charvels weren't exclusive to metal players. Fusion giant Allan Holdsworth played custom Charvels, and in the late Eighties Jeff Beck exclaimed, "These guitars made me want to start playing again!"

Charvels were built for speed, but they also had a sound all their own. "They never sounded like Fenders or Gibsons," says Dweezil Zappa, who acquired his first two Charvels in 1982.

"They always had their own sound and personality. The guitars were built with more dexter-

ity in mind. It was easier to reach the top frets, and the vibrato systems were set up well."

Credit for the company's mainstream success is due to Grover Jackson, the man who is considered the mastermind and father of metal guitars. Though he's known today for the brand that bears his own name, Jackson first made his mark with Charvel after he bought out Wayne's interest in the company in November 1978. Jackson and his team of noted luthiers refined the instruments and instituted production facilities that allowed him to bring Charvels to the masses.

Under Jackson's guidance, Charvel grew in popularity throughout the Eighties as the shred phenomenon took off. Production began to shift to Japan in 1986, and in 1989 Jackson sold his interest in the company to the Fort Worth, Texas investment firm, International Music Corporation (IMC). Charvel's numerous original employees went to work as master builders at Fender, where many of them still work today. High-quality Charvels continued to be manufactured in Japan, but the rise of grunge in the early Nineties reduced demand for the instruments. As the decade went on and sales waned, quality began to dip, and the brand became

associated with inferior budget instruments.

By the time Fender acquired Charvel in the fall of 2002, the brand had been all but abandoned. Over the past seven years, Fender has managed to return it to its old glory, thanks in great part to those many original employees in Fender's ranks. Charvel senior product manager Michael McGregor says, "Charvel is a brand steeped in history and tradition. Building these guitars again with the original recipe is a true labor of love."

Charvel's colorful story is a convoluted history of genius, serendipity, iconic players, third-party financiers and talented builders. But whatever the circumstances, there was something special about each Charvel, whether it was made in America or Japan.

Grover Jackson says, "There was a vibe and a team spirit at Charvel that I never experienced anywhere else. Sometimes the good intention of the creator gets into the product, against all odds, and this was certainly true of every Charvel that went out the door."

Charvel's Guitar Repair

The man whose name is on Charvel guitars was a part of the company for only four years, but

"Sometimes
**THE GOOD
INTENTION
OF THE
CREATOR**
gets into
the product."

74

Grover Jackson



Wild custom finishes were a signature feature of Charvel guitars, and remain so today

Wayne Charvel's contributions and importance to the history of player-centric guitars can't be understated. He was a typical Southern Californian hot-rod enthusiast, whose innate mechanical and artistic talents inspired his desire to help players improve and personalize their instruments.

Originally a sign painter, Charvel discovered he had a remarkable aptitude for guitar refinishing. In the late Sixties and early Seventies, he began to perform custom work for Fender, including paint jobs and pickup installations. Using other company's parts, he also created two blonde Tele-style guitars for Billy Gibbons, a black Strat-style guitar for Ritchie Blackmore and a one-of-a-kind Plexiglas bass for the Who's John Entwistle. Painting flames on guitars, as he did on several of Gibbons' Fenders, became one of Wayne's particular specialties. Charvel says, "As far as I know, I was the first person to ever paint hot-rod flames on a guitar." Over the years, attention-getting paint jobs would be a defining characteristic of the guitars that bear his name.

Wayne opened Charvel's Guitar Repair in 1974 in the Southern California town of Azusa. There, he continued to take on work from Fender, sell aftermarket parts and offer some custom services to the public. One noteworthy player who wandered into Charvel's shop in the early Seventies was a young hotshot named Eddie Van Halen.

"Eddie came by the shop a lot and sometimes would sit on the floor and play the guitar while we repaired some of his other guitars," Charvel recalls. "One day, Eddie came over to the shop and asked if I had an extra body and neck. I told him that I had an extra Boogie Body neck and an old body in my shop. I gave Ed the parts, and the next time I saw the guitar he had used a spray can to paint it white with black stripes. He used nails to hold the pickup in the body."

This was the first of Eddie's fabled "Frankenstein" guitars, as was featured prominently on *Van Halen*, the self-titled debut from Ed's group. It eventually served as the template for the Grover Jackson-built black-and-yellow-striped Charvel superstrat that Ed can be seen holding on *Van Halen II*. Though Wayne couldn't have imagined it at the time, his shop's association with the guitarist

"EDDIE CAME BY THE SHOP A LOT and sometimes would sit on the floor and play the guitar while we repaired some of his other guitars." —Wayne Charvel

would springboard Charvel's success within a few years.

Although Wayne was well known for his paintwork, Charvel's repair guru, Karl Sandoval was the shop's main attraction. Sandoval is best known today as the innovator of Randy Rhoads' polka dot V, but long before he worked on that guitar he was Charvel's chief employee. Sandoval, who routinely worked on Van Halen's guitars, introduced Eddie to Charvel's shop and turned him on to using a Variac voltage-regulating device

with his amps, something that Eddie has long credited with helping him create his signature "brown sound."

After a year in Azusa, Wayne moved the shop to San Dimas, which is now widely celebrated as the birthplace of shredder guitars. Even though the shop offered repair services, most of Charvel's business was from mail-order sales of Boogie Body and Schecter Guitar Research bodies and necks, pickups from DiMarzio (then in its first years as a supplier of aftermarket guitar pickups), and replacement parts. Many guitars of the time came stock with plastic and low-quality steel parts, and Charvel was among the first suppliers to offer superior replacement

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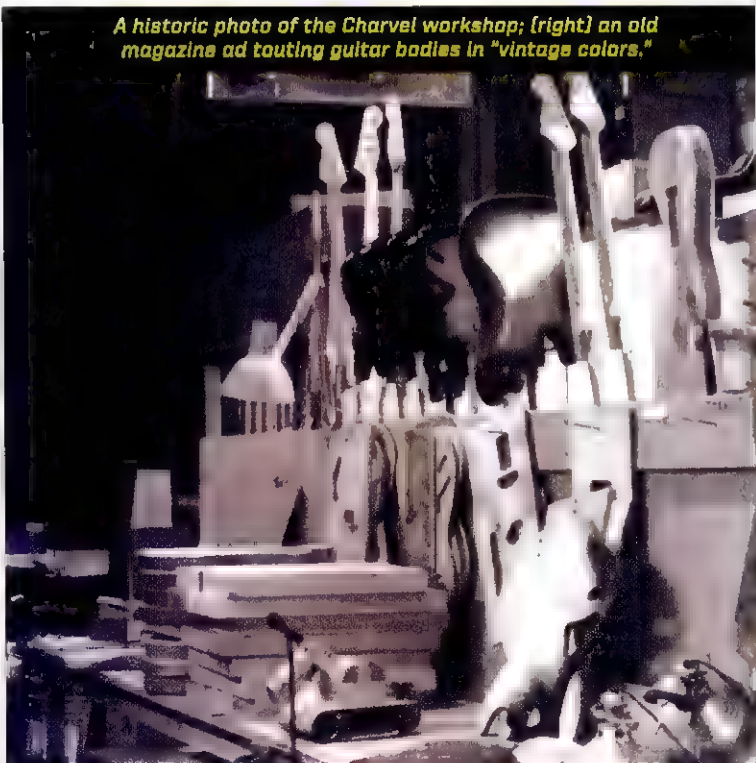
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A historic photo of the Charvel workshop; (right) an old magazine ad touting guitar bodies in "vintage colors."



hardware, including brass bridges, stainless-steel tremolo arms and aluminum jack plates.

Unfortunately, parts and repairs didn't bring in much money, so Charvel tried to expand into building guitars. For funding, he teamed up with an investment firm called International Sales Associate. Not much happened, however. By 1977, Charvel still wasn't building its own guitars and was facing severe financial problems.

In the early months of that year, an Anvil Case employee named Grover Jackson came into the shop to purchase a Telecaster body. A skilled guitarist, Jackson had been trained in guitar building by an Atlanta luthier named Jay Rhyne. However, it was his business skills that interested Charvel. The two men got to talking, and over lunch that day they decided to work together. In exchange for helping to turn around the company, Jackson would receive a 10 percent share of Charvel's Guitar Repair.

Over the next year, the new partners worked together but disagreed vehemently about how to move the company ahead and begin building guitars in-house. In November 1978, after months of growing frustration, Charvel decided to sell the business to Grover for a total sum of about \$40,000, which included Charvel's debt load of nearly \$33,500.

Grover Jackson Takes Over

On November 10, 1978, Grover took sole ownership of Charvel, with the monumental task of turning a faltering repair shop into a thriving guitar production facility. To begin paying off the company's debt, Jackson borrowed \$7,500

from his parents. He recalls, "My father said, if you piss this away, don't come home again!"

Time was of the essence, and not only for financial reasons. The guitar world was finally becoming aware of Charvel: one of the first guitars built under Grover's leadership was Van Halen's yellow-striped, black Charvel superstrat. Van Halen's first album had just been released, and guitarists were eager to get their hands on a guitar just like Eddie Van Halen played. Suddenly, everybody wanted a Charvel.

Unfortunately, Grover had no means to mass produce the instruments and get them to market. So he began to assemble a team of gifted young guitarists who were willing to learn the trade, some of whom had backgrounds similar to Grover's, in furniture building and woodworking. A young guitarist named Mike Eldred was Grover's first hire. He had initially and serendipitously come into the shop to commission a superstrat like the one his friend Eddie Van Halen showed him weeks earlier. Soon to follow were Tim Wilson, Mike Shannon, Todd Krause, Pat McGarry, Steve Stern, Mark Gellart, Pablo Santana and Kenny McCutchin, many of whom continue to work with Fender or Jackson today. This became Jackson's dream team, and with it, he paved a future for Charvel.

While Charvel and his employees had

built a few guitars, they had generally done so using parts from other manufacturers. That would quickly change under Jackson's leadership. Grover recalls, "We had started making bodies for Mighty Mite and DiMarzio to stay afloat, but we didn't know how to make necks yet." With interest in Charvel guitars soaring, they had to learn fast. Says Jackson, "It was eight to 12 months before Charvels actually started rolling off the line."



Early Charvel convert Steve Vai, with his "Green Meanie"

Charvel guitars debuted in Atlanta at the 1979 summer NAMM show. The relationships that Jackson formed at Anvil Cases helped him sell the first guitars to a handful of dealers, including Musician's Supply, which became Musician's Friend. Guitar Center in Hollywood, a hot spot for up-and-coming stars, soon became another major retailer for Charvel.

In preparation for the expected demand, the company quickly moved its operations from San Dimas to a larger facility in Glendora. Many players think that U.S.-built Charvels were made in San Dimas because they all had a neckplate bearing the company's San Dimas P.O. Box number and address. In fact, almost every American-made Charvel built after Jackson bought the company came out of Glendora. He simply continued to put San Dimas neck plates on Charvels because the company's San Dimas P.O. Box was close to his home and spoke to the company's roots.

The new Charvel models received an enthusiastic reception from dealers and players. The company's humbucker- and tremolo-equipped superstrat quickly became the favorite model and is still one of the most sought after guitars on the used market. But Charvel also built an equally impressive San Dimas Tele and Explorer, as well as a guitar inspired by Eddie Van Halen's modified Ibanez Destroyer, called the San Dimas Star.

My father said,

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PISS THIS
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Mike Shannon says, "We all worked for perfection and quality—shaping necks to be fast and comfortable, doing superb paint work, and meticulously dressing the frets... Each guitar had a personality for the player to discover."

One of the superstrats' key features was a compound radius fingerboard. Eldred describes the flattening arc of the radius as being "like an inverted ice cream cone," where the lower frets have a smaller radius that's comfortable for chording and the higher frets have a flatter or wider radius that facilitates speed, low action, high bends, hammer-ons and arpeggios. Tim Wilson did the math to determine the measurements that made consistent production of a

working on innovative guitar designs. He was one of the first to put a humbucker and a whammy on a body that actually worked. This helped shape much of the early Eighties dive-bombing extravaganzas that pervaded the metal guitar scene."

Like Van Halen's striped Charvels, Vai's "Green Meanie" Charvel became a highly visible example of the company's work and growing influence, making appearances on Vai's *Flex-Able* album cover, numerous magazines and, later, in the video for David Lee Roth's "Yankee Rose." The guitar that became the Green Meanie was originally one of Grover's personal superstrats. Vai borrowed the guitar to take on tour with Alcatraz. A few months into the tour, he called Jackson and said that he didn't want

to part with the guitar and had painted it green. Jackson let him keep it.

While many players, including Vai, were content with an outlandish paint scheme on their Charvel, Randy Rhoads was not. He recognized the playability of a Charvel but wanted a guitar that had a more radical look, right down to the body shape. In December 1980, while in California on a break from the *Blizzard of Ozz* tour, Rhoads sat down with Jackson and began designing a new guitar. The result was an offset-bodied white V-style instrument that they named "the Concorde."

The appellation was later

changed to RRI, for "Randy Rhoads Model One." It remains one of Jackson's most popular guitars.

The guitar's look was very unusual for the time, however, and Jackson, fearful of alienating customers, was hesitant to place the Charvel name on the instrument. Instead, he put his own name on the pointed headstock, and Jackson Guitars was born. Jackson had made one V-shaped neck-through-body guitar for Swiss virtuoso Vic Vergeat that predated the Concorde, but Rhoads' guitar was the first to display the Jackson logo. Going forward, Jackson became the sleekly insane brother to the wild, yet traditional, Charvel brand. From a construction standpoint, Jacksons were the company's neck-through-body guitars and Charvels their bolt-on instruments. Ironically, considering Grover's original concerns about the RRI, the popularity of Jackson's aggressive styling soon overshadowed the more conventional-looking Charvels. By the mid Eighties, MTV looked like a 24-hour advertisement for Jackson.

Of course, custom and sometimes wild paint jobs remained a highlight of the Charvel/Jackson guitar lines. Numerous graphic artists worked to bring customers' visions to life on Charvel and Jackson guitars, the first of which was Ernie Predrigan. Prob-



A new Charvel
San Dimas Style 2 RH

compound radius fretboard possible for the first time.

Early Charvel bodies were all made from heavy woods, typically ash. Lightweight woods didn't become popular until Allan Holdsworth requested custom-built basswood Charvels. (A friend of Jackson's, Holdsworth held rehearsals for his 1982 album, *I.O.U.*, at the Glendora shop.) This was the first time that a lightweight wood was ever used by a major manufacturer on a solidbody electric guitar.

Another component featured on almost all Charvels was a modern tremolo from either Kahler or Floyd Rose. Most of the very early Charvels were built with Kahler brass vintage-style tremos that were non-locking. A short time later, Charvel started mounting the double-locking Floyd Rose system that's preferred by the majority of whammy and dive-bomb specialists. Steve Vai was an early fan of the whammy-equipped Charvels. He says, "Before I created my signature Jem model for Ibanez in the early Eighties, Grover Jackson was

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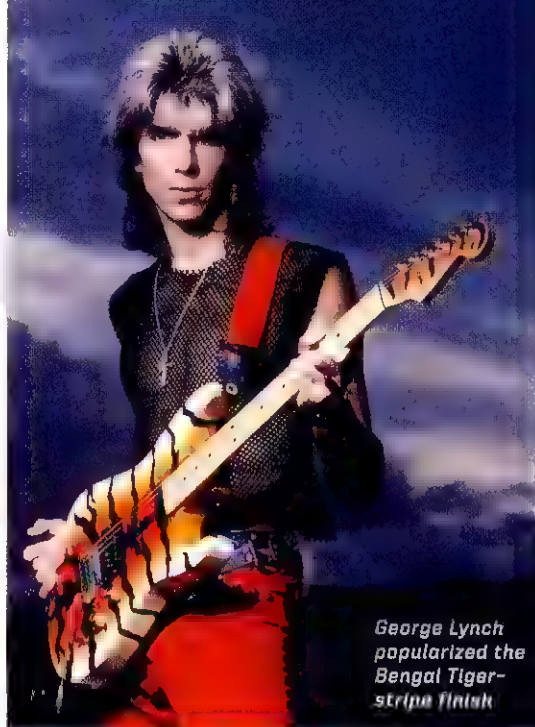


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George Lynch popularized the Bengal Tiger-stripe finish

ably the best known and currently active of them were Dan Lawrence and Glen Matejzel. These artists painted everything from hot-rod flames, zebra stripes, snake skins and lightning bolts to skulls and blood, camouflage, and artist-specific paintwork. Lawrence says, "After Eddie's stripes and Randy's polka dots, graphics became the most popular way for someone to truly personalize the instrument." Adds Matejzel, "Fans sometimes didn't know a player's name, but immediately associated a certain graphic with a band." Among the most recognizable and requested paint jobs were George Lynch's Bengal Tiger stripe and Warren DeMartini's Japanese-themed Rising Sun graphics.

Even with the great demand for Charvels and Jacksons during the early and mid Eighties, the company was barely in the black. Jackson says, "I didn't understand money. I was just thinking about product. I wanted to push the envelope. If I could do something better, I threw every nickel at it. There wasn't enough margin built into the price, and we just weren't turning a profit."

In an effort to save the company and expand operations and distribution, Grover merged with International Music Corporation, a multi-product distribution and investment company based in Fort Worth, Texas. In return for giving up sole ownership of Charvel/Jackson, he received a 12 percent share of the larger company. Like many outside investors, IMC was primarily interested in shaking every dollar out of the company's potential profitability.

The first change was to move all standard Charvel production to Japan, while Jacksons and custom Charvels continued to be made in Glendora. The newly funded company launched eight new Japanese Charvels, simply denoted as a Model 1, Model 2, and so on. By far, the most popular of these were the Model 4 and Model 6: the Model 4 was a bolt-on guitar with a

humbucker and dual single coil pickups and a Floyd Rose-licensed tremolo; the Model 6 was a set-neck version of the Model 4, making it, essentially, a Japanese-built Jackson Soloist. Both models featured Jackson's own active pickup system, an onboard gain-boosting pre-amp and a bound rosewood fretboard with shark-fin inlays. By any standards, they were exceptional guitars for the money and set the early standard for overseas guitar production. The neckplates on the Japanese Charvels replaced the San Dimas address with "Fort Worth, TX" a nod to the location of IMC's headquarters. That soon changed. In 1986, in an effort to cut costs further, IMC moved Jackson production from Glendora to a facility in Ontario. With Charvel pro-

duction situated in Japan, the Ontario facility was to produce Jacksons exclusively, although it did produce a few Charvels to satisfy a backlog of custom-ordered instruments.

The following year, as sales boomed, the Ontario facility reached its peak size with 135 employees, 28 of whom worked around the clock winding pickups, thereby making Charvel/Jackson the world's largest pickup manufacturer—even if it was just making pickups for its own guitars. Both brands continued to sell extremely well for as long as metal ruled the airwaves. However, IMC wanted to lower costs further, and in 1989 the company decided to fire 80 percent of the Ontario staff and move the bulk of Jackson production to Japan. Grover unceremoniously sold his interest in the company and grudgingly moved on to other ventures. In doing so, he lost the right to use his name on a guitar, just as Wayne Charvel had 10 years before when he sold Charvel to Jackson.

Charvel After Grover Jackson

Charvel continued forward after Grover's resignation, but the popularity of guitar music was waning in the growing shadow of grunge. Musicians revered for their virtuosity just a few years before were now accused of overplaying the instrument and lacking "feel." With Jackson production moving to Japan, the Ontario plant was becoming a ghost town. In 1990, Tim Wilson recalls, "we began to experience severe layoffs in Ontario. We went from 107 employees to about 35 by the end of the year."

Wilson stayed on as plant manager in Ontario for the next 12 years, before eventually joining his friends and many of his former Charvel coworkers at Fender. During that time, Charvel introduced several new lines, including the Classic Series, Fusion Series and Contemporary Series, as well as the

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Two new Charvel So-Cal Style 1 2H guitars

semihollow Surfcaster, which had lipstick pick ups. Most of these guitars were sleeker than their mid-Eighties counterparts and more like Jacksons in their body and neck styles. The logo was also changed during these years from the original guitar-shaped lettering to a whimsical and poorly received cursive style script that became known as the "toothpaste logo."

Things weren't entirely quiet at the Ontario facility. In 1993, Charvel began manufacturing a limited run of American-made San Dimas Series guitars for a store in New York City. Thanks to their popularity, IMC allowed Charvel to start taking custom orders. Although production quality had remained high throughout the IMC years, it began to suffer in 1998, when IMC sold the brand to the Akai Musical Instrument Corporation, which was a part of the Chinese firm, Semitech Global. The company shifted the remaining production to Korea and India, in the process severely crippling Charvel's quality, reputation and what was left of its diminished sales.

Charvel Today

In 2002, Fender purchased Charvel and Jackson from Akai and began a concerted effort to bring the guitar maker back to its original form. Marketing manager Mike McGregor says, "We are fortunate to have many of the original Charvel builders and employees with their hands on these instruments. We also had access to a plethora of original Charvel guitars and numerous dealers and collectors."

Eddie Van Halen's striped EVH Art Series guitars were the first instruments to come out of the newly reformed shop, located in Fender's Corona, California facility. The company also made a limited release of EVH Frankenstein replicas from the Custom Shop. Next were a Warren DeMartini signature model, two San Dimas superstrats and a San Dimas Tele. Fender's ownership makes

it possible for these guitars to feature the Stratocaster headstock once again. In addition, the models sport an exact recreation of the San Dimas P.O. Box neckplate: although a Costco now sits on the space where the hallowed San Dimas shop once stood, Fender receives mail at the Charvel shop's former San Dimas address. And considering that Wayne Charvel set off the custom shop revolution, it's only appropriate that the new Charvel has its own Custom Shop. Adding to the authenticity of Charvel's customs, Dan Lawrence and Glen Matejzel are again painting many of Charvel's graphics.

In one respect, the Charvel story has come full circle: It was more than 35 years ago that Fender commissioned Wayne Charvel to do his first official custom work on a Stratocaster. In another respect, the timing is perfect for the reborn Charvel brand. Virtuoso guitar playing has been on the rebound for the past several years. And then there's the nostalgia factor: a lot of those new players were inspired by guitarists who did their shredding in the Eighties on a Charvel. McGregor says, "I'm delighted that there is a whole new slew of shredders emerging, many of whom take direct inspiration from the Eighties players who invariably shredded on a Charvel." **GW**

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LEFT-HAND PATH

★ by IHSAHN

SHAPE SHIFTER, PART 2

BUILDING RIFF VARIATIONS FROM MOVABLE CHORD SHAPES

ON DISC!

THIS MONTH, WE'RE going to pick up where we left off and further explore how to add variety to a riff by moving chord shapes around the fretboard. To do this, we'll look at the interlude section of the Emperor song "The Loss and Curse of Reverence" (Anthems to the Welkin at Dusk, 1996), which I've divided into two parts. The key to mastering the technique used in this passage of the song is to think in terms of arpeggiated chord shapes, rather than just single notes, and to execute the parts legato style, which means to let the notes ring together whenever possible.

In **FIGURE 1** (beginning at 3:16 on the recording), the primary guitar part, Guitar 1, plays an arpeggiated E augmented (E⁺) chord shape. Note that adding the open B and high E strings creates an Eadd6 sound. Follow the progression through Dm/F, Cma7 (which in this context creates an Am9 sound) and E7, back to the beginning, and a return to the E augmented shape.

For the Guitar 2 part in **FIGURE 1**, I think of the E augmented chord as the dominant of A minor, and play a bass-line figure using notes from the A natural minor and harmonic minor scales. The difference between these scales is the inclusion of the notes G and G[♯] respectively; I use both in this line. Bar 2 ends on an E note, which sets up the change to Am9 in bar 3. Notice that bar 4 ends on an F note, which leads back to the E that begins bar 1.

FIGURE 2 illustrates the phrase that immediately follows at 3:25. Guitar 1 begins with a similarly ascending arpeggiated pattern as before, but now over an Am(add2) chord. The second chord is a D[♯] diminished tritone shape, but heard together with the Guitar 2 part it creates a B7 sound. There is a brief transition in bar 3 in which Guitar 1 plays ascending strummed G, A and B octaves while Guitar 2 plays descending Em, D and Bm diads (two-note chords). The sequence ends in bar 4 with Guitar 1 descending a Dm6/9 arpeggio, which is the same movable shape as the Am(add2) in bar 1 and shares the same open strings. A slide down to F leads us back to the beginning of the

"The Loss and Curse of Reverence"

FIGURE 1 beginning of interlude

(3:16)

FIGURE 2 next section

(3:25)

repeated four-bar phrase. The shape moving is probably less obvious in this part, but it is similar to **FIGURE 1** in the way the chords ascend and descend. I tend to think of these riffs as if they are moving in circles, which I find is a helpful way to approach them compositionally.

These techniques of moving shapes and imaginary circular patterns around the neck are somewhat unorthodox, compared to traditional music theory approaches to harmony. Then again, black metal is supposed to be unorthodox, isn't it? See you next month. □

IHSAHN is a founding member of black metal band Emperor and guitar teacher to budding metalheads in his hometown of Notodden, Norway. His new solo album, *After*, will be released in January 2010 on Candlelight Records. Visit mnemosyne.no for more information.



TALKIN' BLUES

★ by KEITH WYATT

LATIN BLUES

THE BLUES-BOLERO CONNECTION

ACCORDING TO THE harsh, Darwinian rules of popular taste, musical styles must adapt or die. As a commercial commodity, blues has been on life support a number of times during its lengthy history, but it has also shown a remarkable capacity for reanimation. The magic elixir is *rhythm*—by changing up the beat, an artist can graft the timeless emotional core of blues onto a style that resonates with contemporary audiences. In this month's column, we'll begin exploring some of the rhythmic adaptations that have periodically reinvigorated blues in the decades since swing and shuffle disappeared from the charts.

Latin rhythmic influences have been part of blues and jazz since their inception. Early in the last century, seminal New Orleans pianist Jelly Roll Morton declared that a "Spanish tinge" was the "right seasoning...for jazz," while W.C. Handy incorporated Afro-Cuban rhythms into his smash hit "St. Louis Blues." Within a few decades, the North American taste for Cuban dances like the mambo and cha-cha was reflected in the Latin rhythms employed by mainstream blues artists like T-Bone Walker ("Plain Old Blues"), B.B. King ("Woke Up This Morning"), Otis Rush ("All Your Love [I Miss Loving]"), and Muddy Waters ("She's Into Something").

"Latin" is a large, diverse multinational family of rhythms, but Latinized blues almost invariably boils down to a version of the *bolero*, or, more specifically, the Cuban *bolero-son* rhythm (see **FIGURE 1**). The bolero, like Afro-Cuban styles in general, is based on the two-bar *clave* pattern. **FIGURE 2** illustrates the prevalent 3-2 *son* *clave*. In a typical Latin-blues groove, the bass pattern reflects this syncopation while the notes outline the chord structure. **FIGURE 3** shows this pattern applied to a 12-bar blues progression in G using a major sixth (1 3 5 6) arpeggio over the I, IV and V chords.

Latin-blues electric guitar rhythms are based on the bolero pattern. Begin by strumming the rhythm shown in **FIGURE 4** on muted strings (note the recommended picking pattern) until it's comfortable, and then fret the chords. Drummers may vary the placements of accents within the bolero pattern, so in practice you can vary your accents to match. After you learn the rhythm for each chord separately, plug

FIGURE 1 Bolero rhythm



FIGURE 2 Clave rhythm



FIGURE 3



FIGURE 4

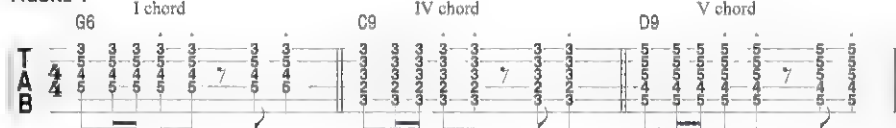


FIGURE 5



FIGURE 6



FIGURE 7

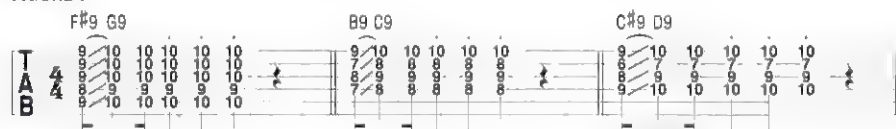
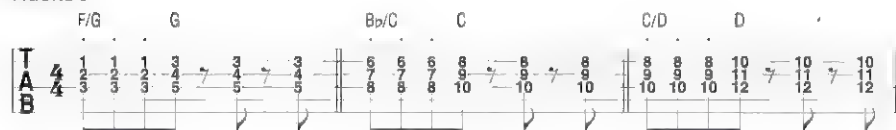


FIGURE 8



them into the 12-bar progression.

Combining the bass line and chords, as shown in **FIGURE 5**, creates a full, satisfying rhythm sound; use your thumb to fret the root of the G6 chord on beat one of bar 1. For a softer approach, hit just the main accents of the bass pattern, as in **FIGURE 6**; in any syncopated style like this, it's essential to listen to the other instruments and adjust your parts to avoid clutter.

One of the greatest examples of Latin blues

is Albert King's 1966 arrangement of "Crosscut Saw." King's recording incorporates non-Cuban rhythmic touches like funky Memphis horns (similar to **FIGURE 7**) and piano patterns (similar to **FIGURE 8**) that can also be co-opted as guitar parts over a Latin feel.

When it comes to soloing, the beauty of Latin blues is that while the rhythms may evoke Havana, your phrasing can remain a 100 percent American—it's a true multicultural blend. □



GUITAR 101

FROM GIT INSTRUCTORS AT
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★ by JUDE GOLD

GALLOPING HARMONICS

A SLY WAY TO SLAP 16TH NOTES

ON DISC!

IF YOU LOOK closely at my Les Paul in the above photo, you may notice something unusual about it—no, not the atypical middle pickup but the fact that the guitar's three-way selector switch has been relocated. I yanked it from its normal spot on the guitar's upper bout and reinstalled it below the string tail piece, where a volume knob used to be. Gibson purists might deem this mod a heinous violation, but I wouldn't have it any other way, because in its traditional location that switch is in the way. It blocks me from doing one of my favorite things on the guitar: playing slap licks.

When I hold open counseling sessions at GIT, the thing students most often want me to share with them is my full-contact "spank" approach to playing rock, funk and metal licks. It's a style that evolved out of my love for bass-heavy bands like Earth, Wind & Fire, Primus and early Red Hot Chili Peppers, combined with my fascination with tapped, or "smacked," harmonics, à la Tuck Andress, Michael Hedges and Eddie Van Halen.

With that in mind, I am going to illustrate a galloping 16th-note approach I came up with that's equal parts funk and hard rock. When played crystal clear (perhaps with a compressor engaged to make the harmonics scream), it has a ricocheting techno/electronic sound that can be quite hypnotic. Play it through a blazing EVH 5150 half stack, as I do on the accompanying video to this lesson, and the resulting macho ne-gun texture is somewhere between heavy funk and pure metal.

To get in the saddle with galloping harmonics, start by taking two notes on adjacent strings and pick back and forth in staccato quarter notes, using all downstrokes, as shown in **FIGURE 1**. The alternating B and E notes imply an E5 chord. Next, to make the notes "trot," hammer each note (except the very first one) once before the pick hits it, so you hear each note twice in a row, first hammered, then picked, as demonstrated in **FIGURE 2**. This will involve hammering with your fret-hand index finger (a move that may be new to some of you). You're now playing eighth notes. Once you've looped the phrase for a while and are comfortable with the technique, make it gallop by playing it with a rhythm that's twice as fast, meaning 16th notes (see **FIGURE 3**). We're now firing off four notes per beat—pick, hammer, pick, hammer.

Even without slapped notes, this galloping approach is fun, because you don't

□ = downstroke w/pick ∇ = upstroke w/pick S = slap string w/ thumb

FIGURE 1



FIGURE 3



FIGURE 4

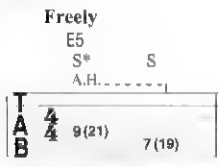
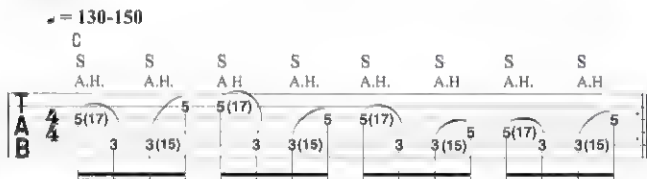
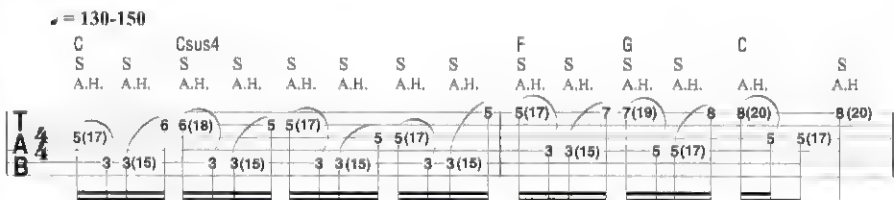


FIGURE 5



*To produce artificial harmonic: slap string w/pick-hand thumb 12 frets higher than fretted note

FIGURE 6



have to be a chops-monger to play it ultra fast. And the shape is easy to move around or expand, as demonstrated in bar 2 of **FIGURE 3**, wherein we raise the higher note from B to C, implying a cool-sounding E5-to-C/E chord progression.

For our next challenge, return to **FIGURE 1** and replace the pick strokes with slaps of the thumb. Like Marcus Miller or any other great slap bassist, be sure to swing the outside edge of your thumb at the string, right over the high frets, keeping the thumb semi loose so that it bounces off the string immediately after making contact. When you're ready to hear harmonics, take care to slap each string exactly above the fret that is 12 frets (one octave) higher than where your fret-hand finger is (this is indicated by the parenthesized numbers

in **FIGURE 4**). Done correctly, you should hear an artificial harmonic one octave above the fretted note. Apply this thumb-slapped artificial harmonics approach to **FIGURES 2** and **3** (instead of picking downstrokes), and be sure to try it with other shapes, too, such as the third-position C barre chord outlined in **FIGURE 5**.

Proving that the technique also works over fast country-rock grooves, we close with **FIGURE 6**, the galloping harmonics that open my solo on "What's Music For," from Trey Alexander's new album, on which I am honored to be a guest.

If you're enjoying this slap guitar kung fu, check out ways to make it even more lethal by adding popped, plucked, or tapped notes with your slapping hand's index finger. □

JUDE GOLD is director of the Guitar Institute of Technology at Musicians Institute in Hollywood, California. Slap guitar is just one of dozens of contemporary guitar styles taught by the school's 50 guitar instructors each quarter. Email Jude at jgold@mi.edu.

IN DEEP



★ by ANDY ALEDORT

RANDY RHOADS

A LOOK AT SCALAR PATTERNS, MELODIC "SHAPES," ARTICULATION DEVICES AND OTHER TECHNIQUES ESSENTIAL TO THE GUITAR LEGEND'S STYLE.



RANDY RHODES' playing was infused with brilliant technique, cutting-edge musical adventurousness and a powerful emotional delivery. On Ozzy Osbourne's 1980 solo debut, *Blizzard of Ozz*, and its follow-up, 1981's *Diary of a Madman*, Rhodes laid down the gauntlet for a new approach to the instrument, and established a standard for metal guitar playing that still holds to this day, despite his death in 1982.

The minor pentatonic scale was a staple of Randy's solo improvisations, but he was also schooled in the *fundamental modes*, which are the seven different scales that can be derived from the major scale. He often combined elements of minor pentatonic, the blues scale and minor modes such as Dorian and Aeolian in his solos.

Let's begin with a look at minor pentatonic in the key of A (A minor pentatonic scale: A C D E G). **FIGURE 1** shows this scale in fifth position. A great way to practice this scale—and one of the ways Randy taught it to his students—is to break it into triplets, or three-note groups, and play them in ascending and descending patterns. **FIGURE 2a** illustrates the scale played in a descending triplet pattern, with each successive three-note group starting one note lower in the scale. **FIGURE 2b** shows the same idea played in an ascending manner. Use alternate picking throughout these figures to build up your picking speed and precision.

You should also practice these patterns using *legato* techniques such as pull-offs and hammer-ons. **FIGURE 2c** shows how you can play the descending pattern with pull-offs: in every instance where two notes are sounded on the same string, the first note is picked and the second note is pulled off from the higher note. When playing the pattern in an ascending manner, as shown in **FIGURE 2d**, use hammer-ons wherever two notes are sounded on the same string.

A cool variation that Rhoads would share with his students is to incorporate pull-offs into the ascending pattern (see **FIGURE 2e**). Randy used this pattern in many of his solos ("Flying High Again" and "Diary of a Madman" are two great examples), and it can be heard in the soloing of Jimmy Page, Johnny Winter and Jmi Hendrix. This phrase can also be articulated with as many hammer-ons and pull-offs as possible to achieve an even smoother sound, as

A MINOR PENTATONIC

FIGURE 1 A minor pentatonic scale, fifth position

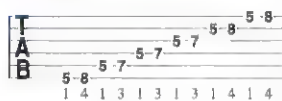


FIGURE 2b triplets, ascending
w/alternate picking



FIGURE 2a triplets, descending w/alternate picking



FIGURE 2c triplets, descending
w/pull-offs

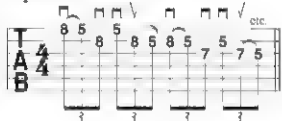


FIGURE 2d triplets, ascending
w/hammer-ons



FIGURE 2e triplets, ascending w/pull-offs

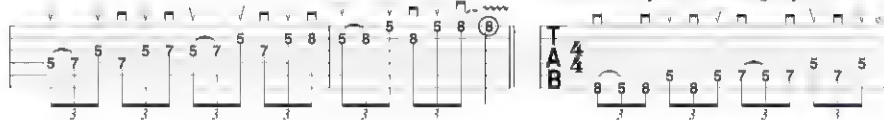


FIGURE 2f triplets, ascending w/pull-offs and hammer-ons

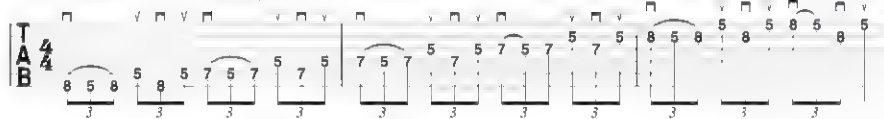


FIGURE 3 A minor pentatonic, extended pattern

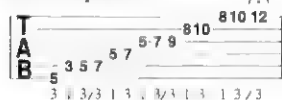


FIGURE 4a triplets, descending w/alternate picking

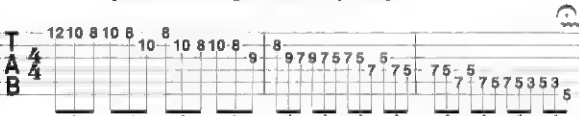


FIGURE 4b triplets, descending w/pull-offs and slides

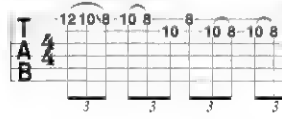


FIGURE 4c triplets, ascending w/alternate picking

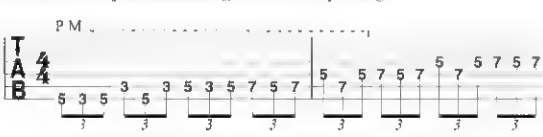


FIGURE 4d triplets, ascending w/pull-offs and slides

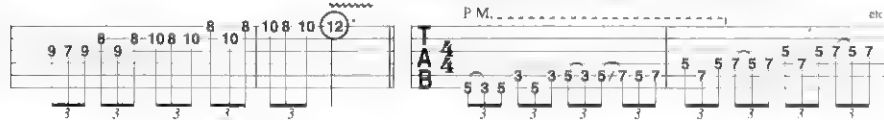


FIGURE 5a w/alternate picking



FIGURE 5b w/hammer-ons and pull-offs

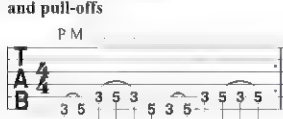


FIGURE 5c w/alternate picking



FIGURE 5d w/alternate picking

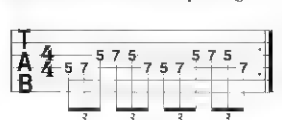


FIGURE 6 w/hammer-ons and pull-offs

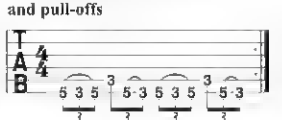
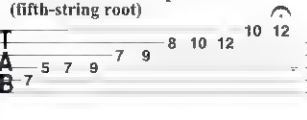


FIGURE 7a E minor pentatonic
(fifth-string root)



demonstrated in **FIGURE 2f**.

One of the techniques Rhoads stressed in his teachings was connecting scale positions. **FIGURE 3** illustrates the A minor pentatonic scale played in an "extended" pattern, starting in third position and progressing up to 10th position. Play descending triplets using this fingering pattern (**FIGURE 4a**), articulated with alternate picking. **FIGURE 4b** incorporates pull-offs and slides. **FIGURES 4c** and **4d** show these patterns as played in an ascending manner, using both alternate picking and legato articulations, respectively. When playing these runs, try incorporating *palm muting* (lay the edge of the pick-hand palm across the strings at the bridge saddles) to achieve a heavier, more percussive sound.

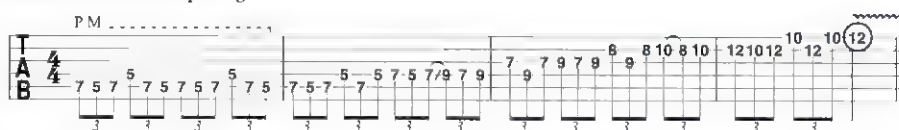
In his guitar solo spotlights with Ozzy, one of Randy's favorite techniques was to take small pieces of ascending triplet patterns in minor pentatonic and repeat them. **FIGURE 5a** offers an example of this "repeated triplet" technique, played in third position on the bottom two strings using alternate picking. **FIGURE 5b** illustrates the same pattern articulated with hammer-ons and pull-offs.

Staying within the structure of A minor pentatonic, we can find a similar shape two frets higher across the fifth and fourth strings as shown in **FIGURE 5c**. Be sure to practice the full range of articulation techniques, from using alternate picking throughout to employing as many hammer-ons and pull-offs as possible. As shown in **FIGURE 5d**, we can move this shape up to the next higher pair of strings in this same position and play the same pattern.

Another way to utilize this approach is to start each three-note shape with the higher note instead of the lower, as demonstrated in **FIGURE 6**. Once this feels comfortable, try applying the same pattern up the fretboard and on other pairs of adjacent strings. In his lessons, Rhoads would also stress the importance and benefits of moving these concepts over to *fifth-string* root minor pentatonic scale positions. Here, we'll utilize an extended position of E minor pentatonic, initiated with the root note on the fifth string (see **FIGURE 7a**). If we apply the approach shown in **FIGURE 8** and use it to ascend the entire scale, we get the pattern illustrated in **FIGURE 7b**. Be sure to practice descending triplets with this scale pattern as well, as shown in **FIGURE 7c**.

Now let's take the idea of repeating a portion of the A minor pentatonic scale and apply it to four-note groups, or *quadruplets*. Starting in fifth position with the highest notes available, **FIGURE 8a** shows a four-note descending pattern with two notes on the high E string and two notes on the B string; be sure to practice this pattern using alternate picking as well as pull-offs. Starting the pattern by beginning one note lower in the scale position gives us **FIGURE 8b**. This shape sounds particularly good with a pull-off between the G and E notes on the B string, and many rock guitar players

FIGURE 7b w/alternate picking



like "Over the Mountain," "Mr. Crowley" and "Revelation (Mother Earth)." Since the majority of the music Rhoads recorded with Ozzy emphasized minor keys for a "heavier" sound, we'll focus our attention here on the two most commonly used minor modes, Dorian and Aeolian.

FIGURE 11a illustrates the A Dorian mode (A B C D E F# G) played in second through fifth positions. Both the Dorian and Aeolian modes contain the five notes of minor pentatonic, but each additionally includes the second and sixth scale degrees. In Dorian, the additional scale degrees are the major second and major sixth; in the key of A minor, these pitches are B and F#, respectively. Let's apply the previously used "triplets" approach to A Dorian, played in descending and ascending fashion (see **FIGURES 11b** and **11c**, respectively).

FIGURE 12a depicts the A Aeolian mode (A B C D E F G) played in second-through-fifth position; notice that this scale is identical to A Dorian with the exception of the sixth scale degree: the Aeolian mode features a flatted sixth (b6), which in this case is F. If we apply the "triplets" approach to this mode, we get the pattern shown in **FIGURES 12b** and **12c**.

A great example of Rhoads combining the blues scale with a modal approach can be heard in some of the licks he plays during the chorus of "Crazy Train," where he combines F# minor pentatonic with F# Aeolian. **FIGURE 13** demonstrates how this idea may be applied in combining the A blues scale and A Aeolian mode.

Rhoads was a big fan of classical music and would often infuse "ornamental" melodic devices borrowed from the baroque period into his solos. A good example is his use of *mordents*: as shown in **FIGURE 14**, a mordent is a melodic device in which a specific note is surrounded by its closest lower and higher pitches within the scale; the target note is played followed by the higher note, then the target note, then the lower note, and then the target note again. Using the pattern for A Aeolian shown in **FIGURE 15a**, Randy would often progress downward through the scale in a very free manner, utilizing as many mordents as possible, along the lines to the run depicted in **FIGURE 15b**.

Let's finish with some Rhoads-style fretboard tapping. He utilized this technique to great effect on two of his most celebrated solos, in "Crazy Train" and "Flying High Again." Fretboard tapping employs a combination of standard fretting with the sounding of one or more notes by tapping onto the fretboard with a pick-hand finger, usually the index or middle finger (Rhoads preferred the middle finger).

FIGURE 16 is a repeating 16th-note triplet exercise that incorporates tapping to articulate the first note played on each string followed by a double pull-off. When tapping, be sure to firmly hammer the finger down onto the string in the space between the 12th and 11th frets. When pulling off from each tapped note, flick the string

FIGURE 11c triplets, ascending



FIGURE 12a A Aeolian



FIGURE 11c triplets, ascending

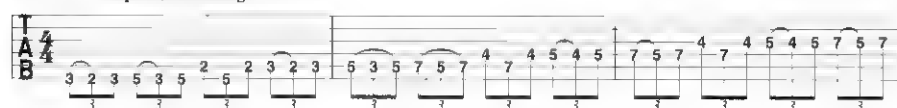


FIGURE 12a A Aeolian

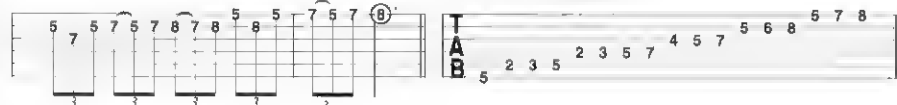


FIGURE 12b triplets, descending

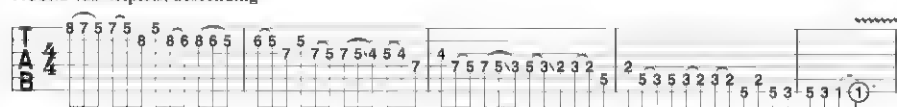


FIGURE 12c triplets, ascending



FIGURE 13
Am



FIGURE 14 "mordent"

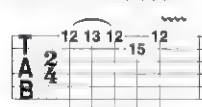


FIGURE 15a A Aeolian

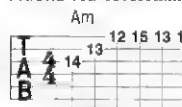


FIGURE 15b

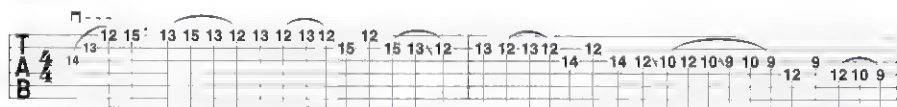
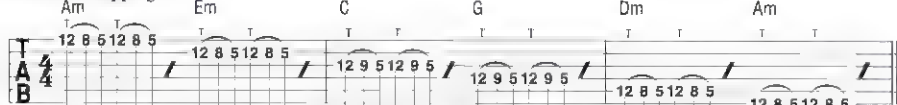


FIGURE 16 tapping



downward toward the floor to keep the sound going. The second and third notes of each triplet must be "pre-fretted" prior to the pull-offs. In this example, the tapped "shape" moves across all six strings, sounding triads that relate to specific chords, as

indicated. Rhoads employed this technique in the same manner on both the "Crazy Train" and "Flying High Again" solos, but "double tapped" (tapped on and off with the tapping finger) quickly before sounding both of the lower pitches. **[E]**

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Here are the boxes for this month's songs. Use the pedals and level settings as shown, and chained in this order:

"Set To Fail" - Lamb Of God



NS-2

MD-2

"Black Dog" - Led Zeppelin



RV-5

RT-20

FBM-1

"New Fang" - Them Crooked Vultures



FDR-1

FZ-5

PW-10

"Over The Mountain" - Ozzy Osbourne



CE-5

GE-7

DS-1

"Psychosocial" - Slipknot



NS-2

ML-2

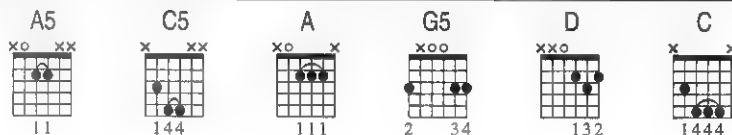
Photo courtesy of Paul Hanson, BOSS Product Specialist and
Author of the book "Breed Guitar" from Alfred Publishing.

"BLACK DOG" LED ZEPPELIN



As heard on **LED ZEPPELIN IV** (ATLANTIC)

Words and Music by **Jimmy Page, Robert Plant and John Paul Jones** * Transcribed by **Andy Aledort**



A Intro (0:00)

B 1st Verse (0:08)

Moderate Rock ♩ = 164

Hey hey mama said the way you move gonna make you sweat gonna
N.C.(A)

(tape effects,

1



(approx. 6 seconds,

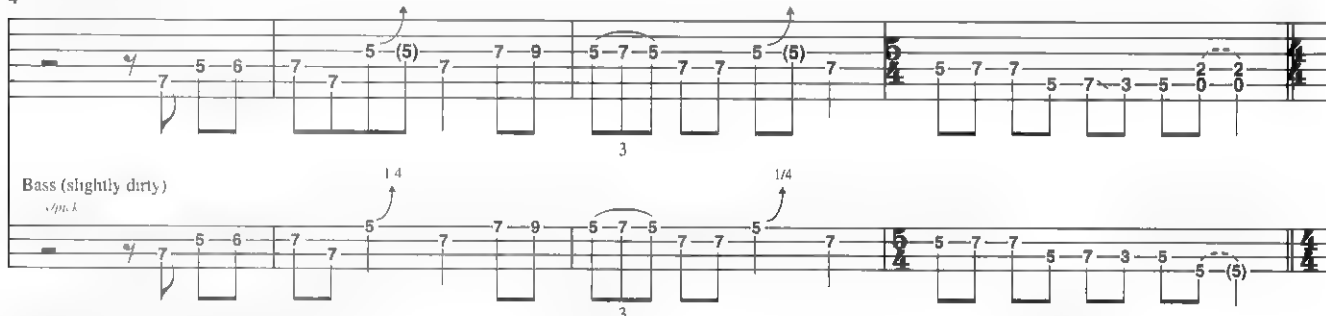
make you groove

4 Gtrs. 1 and 2 (w/dist.)

1/2

1/2

A5



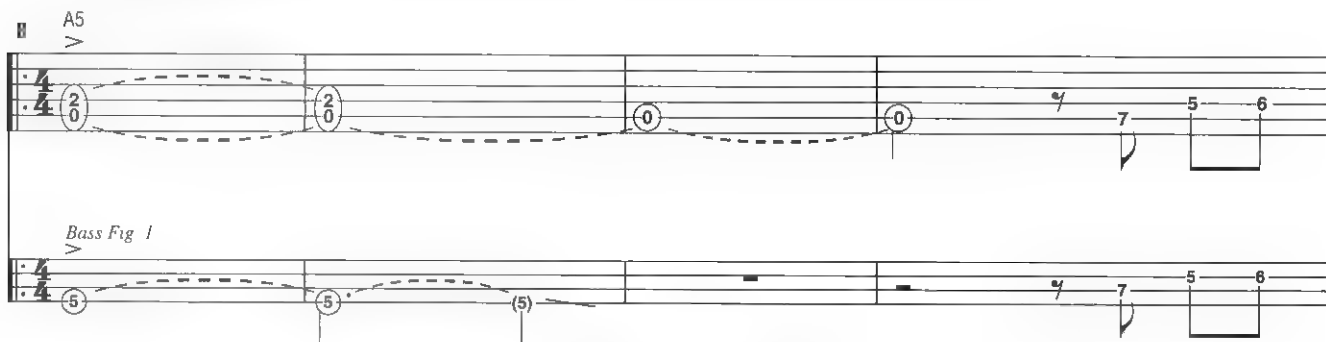
Bass (slightly dirty)
/p.u.k

1 4

1/4

*Extended pauses between riff cycles have been "rounded off" to 4/4 meter, both for the sake of simplicity and the ease of counting, and also to mirror live versions of the song

(1.) Ah ah child way you shake that thing gonna make you burn gonna make you sting
(2.) Hey hey baby when you walk that way watch your honey drip can't keep away



Bass Fig 1

12

1. A5

end Bass Fig. 1

15

A5 N.C.(E)

Bass Fill 1

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

18

21

A5

D 1st and 3rd Choruses (0:52, 2:49)

Oh yeah oh yeah Ah Ah Ah
C5 A5

24 Gtr. 1 >

A5 1/4

1/2

1

Gtr. 2

1/4

1/4

1/4

Bass >

28 oh yeah oh yeah ah ah ah
C5 A5

E 2nd and 4th Verses (1:03, 3:00)

2. I gotta roll can't stand still got a flamin' heart can't get my fill
4. All I ask for all I pray steady rollin' woman gonna comemy way

N.C.(A)

32 *Gtr. 1 1 (hold bend)

Gtr. 3 plays Riff A on 4th verse

Gtrs. 1 and 2

*Gtr. 2

Bass

* Gtr. 1 plays A5 chord: Gtr. 2 bends G note up to A.

* Second time, hold chord for only one beat

Riff A (3:04, 3:16)

Gtr. 3 (w/dist.)

1/2

1/2

1 hold

37

5 7 5 7 7 5 7 5 7 7 5 7 3 5 2 (2) 0

3

1/2

A5

*Gtr 1

*Gtr 2

Eyes that shine
Need a woman

*Gtr. 1 plays A5 chord;
Gtr. 2 bends G note

burnin' red dreams of you all through my head
hold my hand won't tell me no lies make me a happy man

40

Gtr. 3 plays Riff B second time (see below)

Gtrs 1 & 2

2 0 3 2 0 3 2 0 3 2 0 3 7 5 6

5 7 5 6

Gtrs. 1 & 2

43

7 5 (5) 7 7 9 5 7 5 7 7 5 7 5 7 7 5 7 3 5 2 (2) 0

3

1/2

A5

7 5 7 7 9 5 7 5 7 7 5 7 7 5 7 3 5 5 (5)

3

(1:28, 3:22)

Ah Ah ah Ah ah Ah ah Ah ah Ah ah Ah

2nd time, skip
ahead to H

46 (Gtrs 1 & 2)

2 0 2 0 2 0 2 0 2 0 2 0 2 0

Bass

5 5 5 5 5 5 5 5

Riff B (3:18)

Gtr. 3

4

5 4 5 4 6 4 (4) 6 7 8 5 7 5 6 6 4 (4) 6 5 4 6 6 5 7 2 4 2 (2) 0

3

A5

F 2nd Chorus (1.39) (Vocal tacet second and fourth times)

(1.) Hey baby whoa baby pretty baby darling can't you do me now
(3.) Hey baby whoa baby pretty baby move me while you do me now

54

Gtr. 1

Gtr. 2

Bass

C A

1/4

1/2

1/2

1/4

1/2

1/2

(play 4 times)

(play 4 times)

(play 4 times)

G 3rd Verse (7.03)

(1.) Didn't take too long 'fore I found out what people mean by down and out
(2.) Spent my money took my car started tellin' her friends she gonna be a star
(3.) I don't know but I've been told A big-legged woman ain't got no soul

A5

N.C.(A)

58 Gtrs. 1 & 2

Bass plays Bass Fig. 1 (see bar 8)

62

1., 2. A5 3. go back to bar 17

1/2

1/2

3

Bass plays Bass Fill 1 (see bar 16)

H (3:32)

67 Gtr. 3 (w/dist. and slow rotary speaker effect)

I (3:35)

A

Gtrs. 1 & 2

Bass

Rhy. Fig 1

Bass Fig 2

1/2

1/2

92

C A G5 D A

96

C A G5 D A

100

C A G5 D A

104

C A G5 D A

108

Do me like you do me now

C A G5 D A

112

Do me like you do me now

C A G5 D

Fade out

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"OVER THE MOUNTAIN" OZZY OSBOURNE

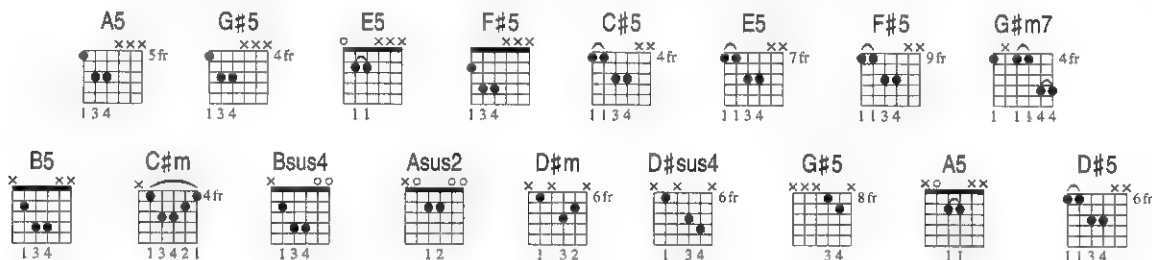
As heard on **DIARY OF A MADMAN** (JET)

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake * Transcribed by Steve Gorenberg and Jimmy Brown

All guitars are tuned down almost one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat , slightly sharp).

Bass tuning (low to high): E \flat A \flat D \flat G \flat , slightly sharp.

All music sounds in the key of G minor (slightly sharp), approximately one quarter step lower than written.



A Intro (0:01)

Moderately $\text{♩} = 140$

Gtrs. 1 and 2 (elec. w/dist)
(drums)

1 (0:04)

(E5) A5 G#5 P.M. (E5) A5

1., 2., 3.

Bass Fill 1 Bass Fig. 1

B Verses (0:18, 1:10, 3:14)

1. Over
2. Over
3. Over

the
and
and
mountains
over
under

5 P.M. pick scrape

E5 F#5 (G#5) C#5

*notes in parenthesis played by Gtr. 2.

end Bass Fig. 1 Bass Fig. 2

take me across the sky
always tried to get away
in between the ups and downs

Something Living Mind
in on a my day-car

8 P.M. w/phase shifter (E5) (F#5) (G#5) P.M.

end Bass Fig. 2 Bass plays Bass Fig. 2 three times (see bar 6)

"OVER THE MOUNTAIN"

visions dream pet
Gtrs. 1 and 2
P.M.

something only place I deep inside
ride goes round and stay round
(G#5) (E5) (F#5)
P.M. w/phase shifter

11

Where Fever Over
(G#5)
Gtrs. 1 and 2 substitute Rhy. Fig. 2 on 2nd Verse and Rhy. Fig. 2a on 3rd Verse (see below)
P.M.

did I wander
of a breakout
the mountain
C#5

Where'd'ya think I wandered to
burning kissing in me miles wide
(G#5) silver inlaid clouds
P.M.

14

I've seen life's magic
People Watching around my body me
(G#5) (E5) (F#5) C#5
P.M. w/phase shifter

17

Rhy. Fig. 2 (1:24)
G#m7
Gtrs. 1 and 2
P.M.

1. 2.

G#m7 (E5) (F#5) G#m7 (E5) (F#5)
P.M. w/phase shifter

Gtr. 1 repeats 1st ending
Gtr. 2 (w/phase shifter)

Rhy. Fig. 2a (3:28)
G#m7
Gtrs. 1 and 2
P.M.

1. 2.

G#m7 (E5) (F#5) G#m7 (E5) (F#5)
P.M. w/phase shifter

skip ahead to [E] Bridge

"OVER THE MOUNTAIN"

3rd time, skip ahead to [D]

[C] Chorus (0:48, 1:39)

astral plane I travel through
talking to the walls inside
disappear into the crowds }

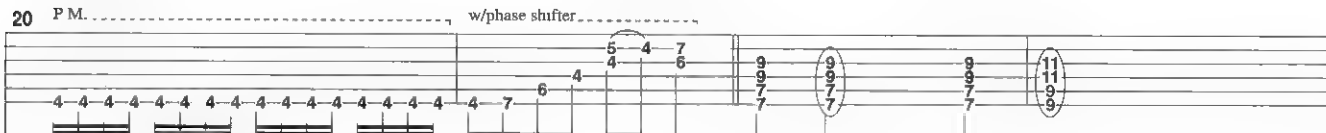
I heard them tell me that this

(G#5)

(E5) (F#5) E5

F#5

Gtrs. 1 and 2



Bass

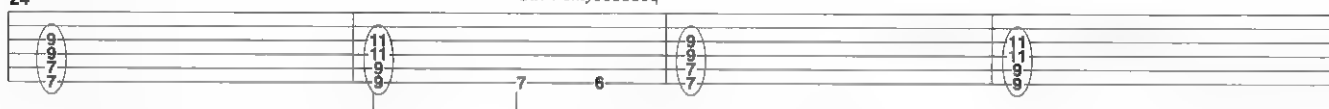
Bass Fig. 3

land of dreams was now
E5 F#5

I told them I had ridden
E5 F#5

24 Gtrs. 1 and 2

Gtr. 1 only -----



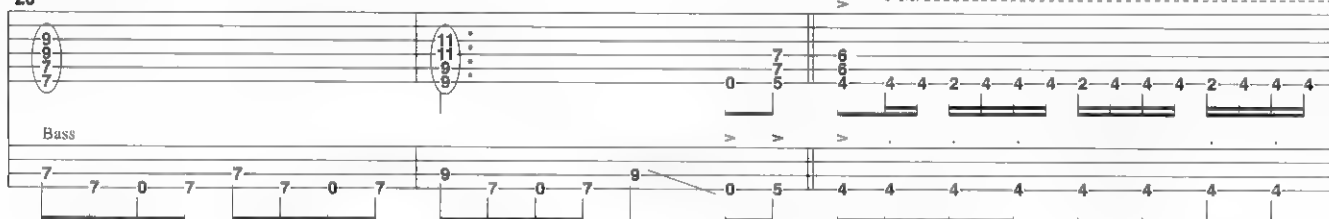
Bass plays Bass Fig. 3 twice (see bar 22)

shooting stars and said I'd show them how
E5 F#5 (E5) A5 G#5

(1:02, 1:53)

28 Gtrs. 1 and 2

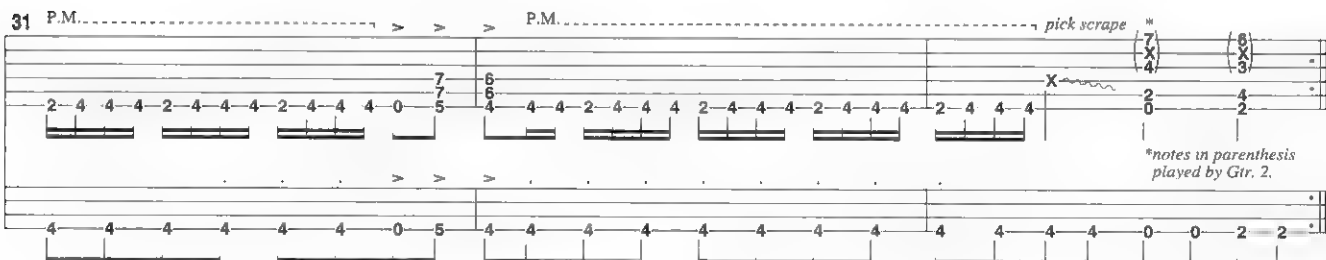
P.M. -----



Second time,
skip ahead to [D]

(E5) A5 G#5

go back to [B] 2nd Verse
E5 F#5



*notes in parenthesis
played by Gtr. 2.

[D] (1:58, 3:40)

[E] Bridge (2:00, 3:42)

Don't need no astrology

It's inside of you

F#5

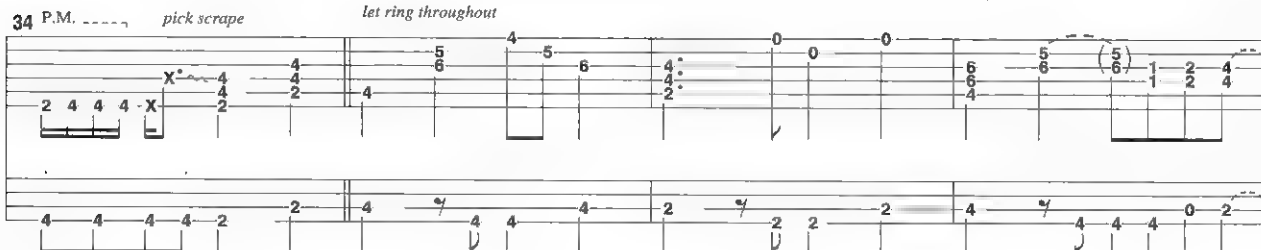
B5

C#m

Bsus4

C#m

Bsus4



"OVER THE MOUNTAIN"

and me You don't need a ticket to fly with me I'm free

38 C#m Bsus4 C#5 Asus2

yeah

F Interlude (2:15, 3:57) 1., 2., 3. 4. 2nd Interlude, skip ahead to **H** Outro

D#m D#sus4 D#m G#5 D#m B5

Gtr. 3 plays Fill 1 (see below) Gtrs. 3 and 4 play Fill 2 (1st Interlude only; see below)

42

G Guitar Solo (2:30) (G#m) B5

46 Gtr. 4

Gtr. 3

Gtrs. 1 and 2 P.M. (repeat previous bar)

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Fill 1 (2:16 3:59)

Gtr. 3 (elec. w/dist. and reverb) (play 3 times)

vol. swells

Fill 2 (2:28)

Gtrs. 3 and 4 (w/dist.) pick scrape

The Pedals That Make The Tone

120 GUITAR WORLD

“OVER THE MOUNTAIN”

62

w/bar

Gtr 3

5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5

6 6 6 3

gradually pull bar up

+1/2 +1 +1 1/2 +2 1/2

A5

pick scrape

Gtrs. 1 and 2

Bass plays Bass Fill 1 (see bar 2)

0 7 7 5

G#5
 Gtrs. 1 and 2
 65 > P.M.

1. (E5) A5
 2. go back to **B** 3rd Verse
 E5 F#5

P.M. pick scrape *

Bass plays Bass Fig. 1 (see bar 3)

*notes in parenthesis played by Gtr. 2.

H Outro (4:12)

(G#m)

Gtrs. 3 and 4

68

E5 F#5 G#5 P.M.

Gtrs. 1 and 2

P.M.

Bass

E5 D#5 C#5 (E5) A5 G#5

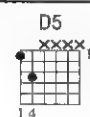
71

14-12-11 14-12-11 13-11-13 16-19-19

2-0 0-0-0 0-0-0 0-0-0

0 4-6 4 0-5-4

*Words and Music by John Paul Jones, Josh Homme and Dave Grohl * Transcribed by Jeff Perrin*



122 GUITAR WORLD

Stand up step aside open wide Hangin' out and on until the feeling's gone

B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5

Gtr 4 (elec w dist and wah)
Rhy. Fill 1

13

Want to? Yes I do Wanna learn Taking turns getting carpet burns Loose lips lipstick spit Come or go I think it's both I gotta know

B7(no3)
Gtr. 4 plays Rhy. Fill 1 twice simile (see bar 13)

Gtr 3
Rhy. Fill 2
let ring

15

(repeat previous two bars) 2

C 1st and 2nd Choruses (0:51, 1:49)

(1.) Sometimes you break a finger on the upper hand
(2.) Sometimes you break a finger on the upper hand

G5 D5 B5 A5 G5

Gtr 2
Riff A

19

Gtr 1

Bass
(play simile 2nd time)

Think you got me confused for a better man
Said you got me confused with a better man

D5 B5 D5

21

2nd time, skip ahead to **F**

Sometimes you break the finger on the upper hand
Sometimes you break the finger on the upper hand

Say you've got me confused

G5 D5 B5
Gtr. 2 plays Riff A simile (see bar 19)

A5 G5 D5

Gtr. 1
23

Bass

(w/wah)

D Guitar Solo (1:09)

Ah
B7(no3)
Gtr. 3 plays Rhy. Fig. 1a (see bar 5)

I ain't a better man

Gtr. 2
26

Gtr. 1

Bass plays Bass Fig. 1 (see bar 5)

Gtr. 1
28

Gtr. 3
Rhy. Fig. 2

Bass
Bass Fig. 2

Gtr. 3 plays Rhy. Fig. 1a twice (see bar 5)

Gtr. 1
30

Bass plays Bass Fig. 1 twice (see bar 5)

E 2nd Verse (1:29)

No slack Cadillac couldn't quit Gums flap so here's your teeth back Accept what I left far be -
B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5 B5 E5 D5 B5 E5 D5 B5 A5

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 5)

Gtr. 4
34

Bass plays Bass Fig. 1 four times (see bar 5)

hind in a time when my mind was like a landmine Tailgate by the lake too much too young every button gonna come undone
B5 E5 D5 A5 G5 A#5 B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5

37

go back to **C** 2nd Chorus

Tight rope no joke Nothin' left so you go baroque
B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5
40 Gtr. 3 plays Rhy. Fill 2 (see bar 15)



F (2:04)

I know you've got me confused

G 1st Interlude (2:07)

N.C.(C#5)



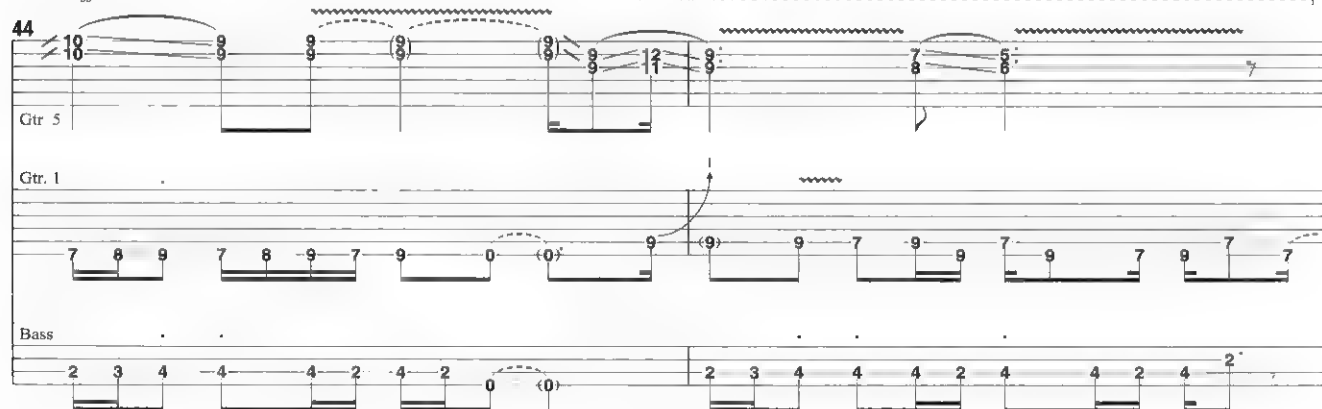
For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Gtr. 2

(E5)

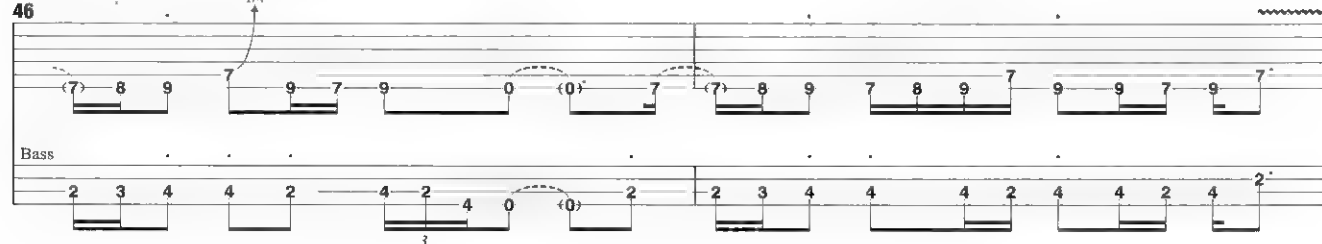
(C#5)

Riff B



Gtrs. 2 and 5 repeat Riff B (see bar 44)

Gtr. 1



48

Gtr 2 (E5) (C#5)

Gtr 5

Gtr 1

Bass

H 2nd Interlude (2:27)

B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5 B5 (on repeat) Don't go
 Gtr. 3 plays Rhy. Fig. 1a (see bar 5) Gtr. 3 plays Rhy. Fig. 2 (see bar 28)
 Gtrs. 2 and 5 (play 1st time only)

51

Gtr. 1

Bass plays Bass Fig. 1 (see bar 5)

Bass plays Bass Fig. 2 (see bar 28)

I 3rd Chorus (2:47)

Oh no New fang pressing down low
 New fang pressing new ah
 New fang new fang ah
 New fang new fang ah
 B5 E5 D5 A5 G5 A#5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5

Gtr. 3 plays Rhy. Fig. 2 eight times (see bar 28)

54

Bass plays Bass Fig. 2 (see bar 28)

No more waiting around for ah
 No more waiting around ah
 Ain't gonna wait no more
 Ain't gonna wait no more
 B5 E5 D5 B5 E5 D5 B5 A5 B5 E5 D5 A5 G5 A#5 B5

J (3:25)

57

Gtr. 1

Bass

Gtr. 3 plays Fill 1 four times (see bar 11)
 Gtrs. 1 and 4 Rhy. Fig. 3 (play 4 times)

Bass Fig. 3 (play 4 times)

K Outro Solo (3:35)

B5
 Gtrs. 1 and 4 play Rhy. Fig. 3 four times (see bar 59)
 Gtr. 2 (w/fuzz, no slide)

60

Bass plays Bass Fig. 3 four times (see bar 59)

62

(Bass omits last note)



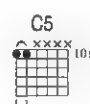
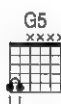
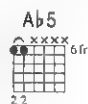
"PSYCHOSOCIAL" SLIPKNOT

As heard on **ALL HOPE IS GONE** (ROADRUNNER)
Words and Music by Slipknot * Transcribed by Jeff Perrin

Guitars are in drop-D tuning down two and one half steps (low to high: A E A D F# B).

Bass tuning (low to high): A E A D.

All music sounds in the key of A, two and one half steps lower than written.



A Intro (0:00) (0:04)

Moderately Fast ♩ = 136

N.C.(D5)

(sound effects)
approx. 4 sec.
Gtr. 1 (elec. w/dist.)
Rhy. Fig. 1

end Rhy. Fig. 1

1 P.M. P.H. P.M. P.M. P.H. P.M. P.H. P.M.

Gtr. 1 (elec. w/dist.)

Gtr. 2 (elec. w/dist.)

Bass

pitch: C

pitch: Eb

pitch: Eb

Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)

5 P.M. P.H. P.M. P.M. P.M. P.M. slight P.H. P.M. P.M.

Gtr. 2

Bass

pitch: C

Ooh

yeah

8 Gtr. 2 P.M. Gtr. 2 P.M. (both gtrs.)

Gtr. 1

Bass

A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 I did my G5 F5 D5 F5 G5 F5 E5

11 P.M. (repeat previous bar) P.M. end Bass Fig. 1

Gtrs 1 and 2 Rhy Fig. 2

Bass Bass Fig. 1

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

B 1st and 2nd Verses (0:38, 1:34)

(1.) time and I want out So effusive Fade It doesn't cut The soul is not so vibrant
(2.) cracks in the road we laid but where the temple fell the secrets have gone mad The soul is not so vibrant

15 P.M. P.M. P.M. P.M.

A♭5 G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 G5 F5 D5 F5 G5 F5 E5

(1.) The reckoning the sickening packaging subversion pseudo sacrosanct perversion
Go drill your deserts go dig your graves then fill your mouth with all the money you will save
Sinking in getting smaller again I'm done It has begun I'm not the only one

(2.) This is nothing new but when we killed it all the hate was all we had wrong
Who needs another mess we could start over Just look me in the eyes and say I'm I'm not the only one
Now there's only emptiness Venomous insipid I think we're done

19 P.M. P.M. P.M. (play 3 times)

A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 G5 F5 D5 F5 G5 F5 E5

Gtrs. 1 and 2

Bass plays Bass Fig. 1 three times (see bar 11)

C 1st and 2nd Choruses (1:06, 2:03)

A♭5 And the rain will kill us all We throw ourselves against
E♭5 B♭5 G5 C5 N.C.(E♭5) A♭5

23 Gtr. 3 (elec. w/dist.) P.M.

Gtrs 1 and 2 Rhy Fig. 3

* P.M. P.M. P.M. P.M. P.M.

*P.M. this bar only when recalled as Rhy Fig. 3 at [F] 2nd Guitar Solo

Bass Bass Fig. 2

2nd time, skip ahead to [E] 1st Guitar Solo

the wall but no one else can see the preservation of the martyr in

E♭5 B♭5 G5 F5 A♭5 G5 F5 A♭5

27

end Rhy. Fig. 3

end Bass Fig. 2

D (1:20)

go back to [B] 2nd Verse

(1.) me (2.) Psychosocial psychosocial psychosocial 2. There are

A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 G5 F5 D5 F5 G5 F5 E5

Gtrs. 1 and 2

31

Bass plays Bass Fig. 1 twice (see bar 11)

E 1st Guitar Solo (Mick Thomson) (2:17)

me Psychosocial psychosocial

A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5 N.C.(D5) G5 N.C.(D5) G5 A♭5

Gtrs. 1 and 2 play Rhy. Fig. 2 eight times (see bar 11)

Gtr. 3

35

Bass plays first two bars of Bass Fig. 1 (see bar 11)

N.C.(D5) G5 N.C.(D5) psychosocial N.C.(D5) G5 N.C.(D5) G5 A♭5

37

Bass

Bass Fill 1

N.C.(D5) G5 N.C.(D5) Psychosocial N.C.(D5) G5 N.C.(D5) psychosocial

39

Bass plays first two bars of Bass Fig. 1 (see bar 11)

F 2nd Guitar Solo (Jim Root) (2:31)

psychosocial
N.C.(D5) G5 N.C.(D5) G5 Ab5

N.C.(D5) G5 N.C.(D5) G5 Ab5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 23)

Eb5

41 Gtr. 4 (elec. w/dist.)

Gtr. 3

*Two guitars arranged for one part.
Bass plays Bass Fill 1 (see bar 37)

Bass plays Bass Fig. 2 (see bar 23)

Gtr. 4

Bb5 G5 C5 Eb5 Ab5

44 11-11-10-11-10-11-10-8-10-11, (10) 10-8-10-13-10, 10-8-10-11, 0-0-8-10-11

Eb5 Bb5 G5

47

8-11-10-10-11-13, 10-12-13-12-10, 12-13-15, 15-13-12-13-15, 12-13-14-12-10-12-10, 13-12-13, 13-13-12-10, 13-13, 12-10-8-10

Gtr. 4

49

Rhy. Fill 1

Gtrs. 1 and 2

Bass

Bass Fill 2

Gtr. 1

Gtr. 2

G Interlude (2:45)

N.C.(D5)

* Gtr. 2

51 Rhy. Fig. 4

* Gtr. 1 enters 3rd time

Bass

1., 2., 3.

4.

The limits of the

H Bridge (3:00)

dead

The limits of the

Gtrs. 1 and 2 play Rhy. Fig. 4 four times (see bar 51)

54 Bass

(repeat previous two bars)

2

I (3:14)

(1., 3.) dead
(D5)
Gtrs. 1 and 2

1., 2., 3.

(2.) The limits of the

4

58

D5 E5 F5
* P.M.

* Gtr. 2 no P.M.

J 3rd Verse (3:29)

(1.) { Fake anti-fascist lie I tried to tell you but your purple hearts are giving out
(Psychosocial) (psychosocial) (psychosocial)

(2.) { Can't stop a killing idea If it's hunting season Is this what you want I'm not the only one
(Psychosocial) (psychosocial) (psychosocial)

Ab5 N.C.(D5) G5 N.C.(D5) G5 Ab5 N.C.(D5) G5 N.C.(D5) G5 Ab5 N.C.(D5) G5 N.C.(D5) G5 Ab5 G5 F5 D5 F5 G5 F5 E5

Gtrs. 1 and 2

P.M.

P.M.

61

Bass plays Bass Fig. 1 twice (see bar 11)

K 3rd Chorus (3:43)

the wall And the rain will kill us all We throw ourselves against
me And the rain will kill us all the preservation of the martyr in
Ab5 Eb5 Bb5 G5 C5 Eb5 Ab5

Gtrs. 1 and 2 play first four bars of Rhy. Fig. 3 three times (see bar 23)

Gtr. 3

(play 3 times)

65

*omit chord 1st time
Bass plays first four bars of Bass Fig. 2 three times simile (see bar 23)

the wall but no one else can see the preservation of the martyr in
Eb5 Bb5 G5

69 Gtrs. 1 and 2 play first two bars of Rhy. Fig. 3 (see bar 23)

Gtrs. 1 and 2 play Rhy. Fill 1 (see bar 49)

Bass plays first two bars of Bass Fig. 2 (see bar 23)

Bass plays Bass Fill 2 (see bar 49)

L (4:11)

M Outro (4:26)

1., 2., 3.

4.

(1.) me (4th time) The limits of the dead (1., 3.)

(2.) The limits of the

N.C.(D5)

(play 4 times)

D5

F5 E5 D5

Gtr. 2

P.H.

73

Gtr. 1
P.M.

pitch. C#
(play 4 times)
P.H.

pitch. C#
(play 4 times)



As heard on **WRATH** (EPIC)

Words and Music by **Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler** * Transcribed by **Jeff Perrin**

Guitars are in drop-D tuning (low to high, D A D G B E).

Bass tuning (low to high): D A D G.



A Intro (0:00)

Moderately \bullet = 114 (w/double-time feel)

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Gtrs. 1 and 2 (elec. w/dist)

1 P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----



F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5



E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5



B (0:17)

(end double-time feel)

F5 E5 N.C.(F5) (G5) (E5)



10 F5 E5 D5
P.M. -----

12 N.C.(E5)

14 E5 F5 Gb5 G5 F5 E5 D5 (G5)
P.M. -----

end Bass Fig. 1

C Verses (0:34, 1:25)
w/double-time feel

16 1. You want to blame me for the way you hate yourself
2. A nameless heir apparent paranoid despair
E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 (F5) (Bb5)
P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Bass Fig. 2

18 You think you can find who you are in someone else Precision
You take great measure to appear like you don't care (F5) (G5)
E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 (F5) (G5)
P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

lost You've got a long way to go
E5 F5 E5 F5 E5 F5 E5 N.C.
P.M.----- P.M.----- P.M.----- P.M.---

22

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

So go and weave your tale of it's woe
convincing yourself (Eb) so

N.C.(D5) (C5) (D5) (F5) (D5) (E)

P.M. P.M. P.M. P.H. P.M.

24

0 0 0 10 10 0 12 0 0 0 0 0 3 0 0 0 7 7 3 7 6 2 0 1 5 1 0 3

pitch C

26 N.C.(D5) C5 D5 C5 D5 You're so set to
P.M.-----, P.M. PM -----, P.M. P.M.-----, P.M.

0 0 0 18 (18) 0 12 0 0 0 18 (18) 0 12 0 0 0 7 (7) 3 7 0 0 0 6 5 3 0 3

0 0 0 10 (10) 0 12 0 0 0 10 (10) 0 12 0 0 0 7 (7) 3 7 0 0 0 6 5 3 0 3

fail

N.C.(D5) C5 D5 C5 D5 E5 F5 Gb5 G5 N.C.(F5) (G5).

28 P.M. P.M. P.M. P.M. P.M.

0 0 0 10 (10) 0 12 0 0 0 10 (10) 0 12 2 2 2 3 3 3 4 4 4 5 5 5 3 2 0 5

E Chorus (1:08, 1:59, 3:08, 3:25)
(end half-time feel)

Somewhere you finally lost your way

Gtrs. 1 and 2

30 (E5)

Bass plays Bass Fig. 1 (see bar 8)

(4th time) (You're so set to
F5 E5 D5
P.M.-----)

32

fall) Only yourself left to betray

N.C.(E5)

34

2nd time, skip ahead to **F**
4th time, skip ahead to **I**

1st time, go back to **C** 2nd Verse
3rd time, go back to **E** Chorus
F5 E5 D5 (G5)

E5 F5 Gb5 G5
P M -----

36

F (2:14)

E5 F5 Gb5 G5 C5

Gtrs. 1 and 2

Rhy. Fill 1

P.M.-----

G Interlude (2:16)

(1.) Only

(3.) Oh

N.C.(E5)

* Gtr. 2

Rhy. Fig. 1

P.M.-----

38

* Gtr. 1 enters 3rd time

Bass

Bass Fill 1

(enter 3rd time)

39

(1.) yourself left to betray
(3.) Only left yourself to betray

(play 3 times)

left to betray
Gtrs. 1 and 2 repeat Rhy. Fig. 1 (see bar 39)

Gtr. 3

w fdbk

pick scrape

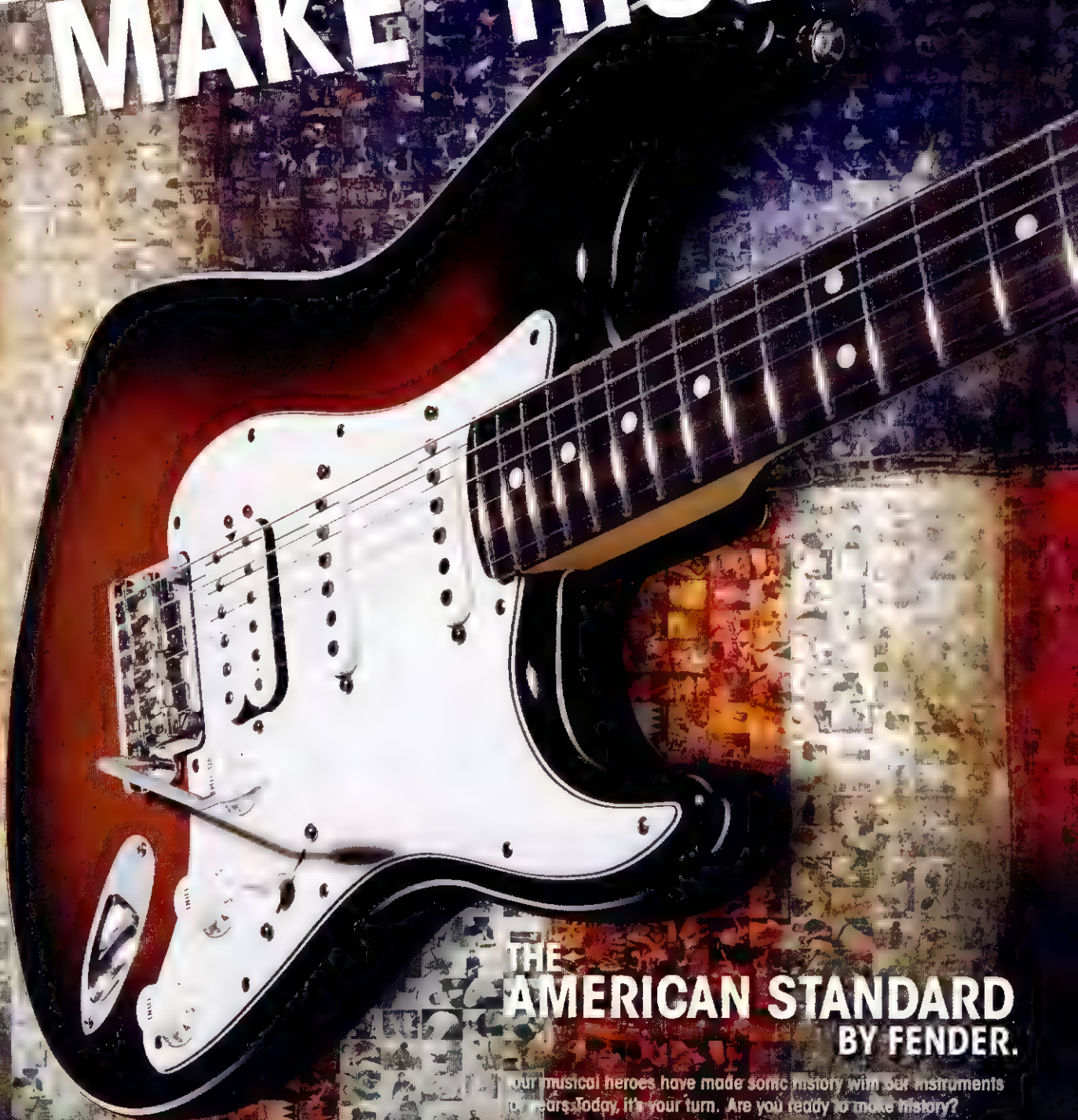
Gtr. 3 (elec. w/dist.; enter 2nd time w/volume swell and let ring next 2 bars)

40

(play 3 times)

Some people make headlines, while others make history...

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SOUND

FENDER AMERICAN SPECIAL STRATOCASTER AND TELECASTER 148 EGNATER RENEGADE 65-WATT TUBE HEAD 150 GODIN SIGNATURE SERIES SUMMIT CT 152 PROPELLERHEAD RECORD 154

COMEBACK SPECIAL

Fender American Special Stratocaster and Telecaster

The Stratocaster HSS features a bridge humbucker with satisfying crunch and fat midrange.



Leo's original synchronized tremolo still works like a charm after more than 50 years.

★ BY CHRIS GILL

THE TELECASTER AND Stratocaster were pretty much perfect since the day Leo Fender introduced each, more than 50 years ago. While Fender has made a few changes to the basic models over the years—most notably with the American Standard Series, which provides subtle new upgrades and enhancements every couple of years or so—today's Teles and Strats aren't very different from the Fender guitars your dad, or even your grandfather, played.

One of the biggest improvements is that the list prices of base Strat and Tele models have actually decreased over the years when you adjust for inflation. For example, the Strat's original list price in 1954 was \$250, which is the equivalent of about \$2,000 today. Of course, Fender has offered a wide variety of import versions made in Japan, Korea and Mexico that have sold for much less than that, but even today's iconic workhorse American Standard model, with its starting price

tag of \$1,590 offers guitarists financial relief compared to yesteryear's prices.

With a suggested retail price of only \$1,099, Fender's new American Special Stratocaster and Telecaster models provide musicians with an even better bailout deal than the U.S. government gave AIG. These are bona fide made-in-the-U.S.A. instruments that offer all the craftsmanship, quality materials and playability that guitarists expect from an American-made Fender guitar, yet you can buy one for less than half the price of what the Strat and Tele originally sold for.

FEATURES

THE FENDER AMERICAN Special Series consists of three models—a Telecaster, a Stratocaster and a humbucker-equipped “HSS” Stratocaster—and each with two finish options. All three have alder bodies, a high-gloss urethane finish, and a maple neck with a 9 1/2-inch radius and jumbo frets.

The American Special Telecaster comes with a vintage-style string

through-body bridge with three brass saddles to provide the classic twang that Tele aficionados love. Its Texas Special Tele bridge and neck pickups are constructed from Alnico V magnets and deliver the increased output and hotter tones that today's players prefer. Controls include the standard master volume and master tone controls with knurled chrome-dome knobs, and a three-position pickup selector with a Fifties-style barrel knob. Finish options are Olympic White with a matching three-ply white pickguard, and three-color sunburst with a black three-ply pickguard.

Players who prefer Strats have two American Special models to choose from: the American Special Stratocaster and the American Special Stratocaster HSS. Both feature a vintage-style tremolo bridge with bent steel saddles and a larger Seventies-style headstock, which many players insist provides enhanced sustain and fatter tone (just ask Jimi and Yngwie). The American Special Stratocaster comes with three Texas Special Alnico V single-coil Strat pickups and a maple fingerboard, and it's available in either Candy Apple Red or two-tone sunburst, complemented by a white pickguard.

The American Special Stratocaster HSS is more of a hard rock hot-rod featuring a high-output (16.4K ohms) Fender Atomic bridge-position humbucker with Alnico V magnets, while the neck and middle pickups are Texas Special Strat single-coils. The HSS comes with a rosewood fingerboard only, and its neck is contoured to a rocker-approved slim profile in contrast to the American Special

CHIEF

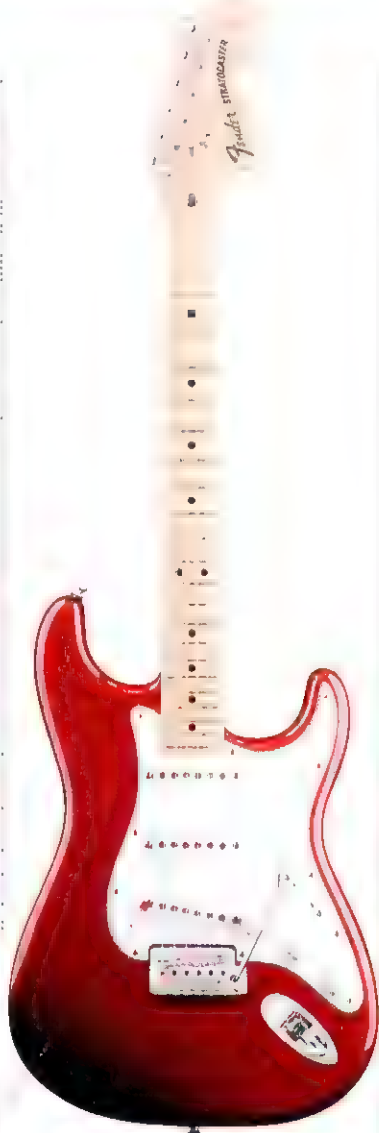
PRESTIGE CLASSIC ELECTRIC GUITAR 156 PLUSH VERBRATOR DIGITAL REVERB 156 TC ELECTRONIC POLYTUNE TUNER 158 CHUNK SYSTEMS BASS GUITAR PEDALS 160



SPECS

LIST PRICE: \$1,099.99 (all models)
MANUFACTURER: Fender, fender.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Maple (Telecaster and Stratocaster), rosewood (Stratocaster HSS)
FRET: 22 jumbo
BODY: Alder
NECK: Maple
BRIDGE: Vintage-style string-through-body (Telecaster), vintage-style tremolo (Stratocaster and Stratocaster HSS)
PICKUPS: Texas Special Tele bridge and neck single-coil (Telecaster); Texas Special Strat bridge, middle and neck coil (Stratocaster); Atomic humbucker bridge and Texas Special middle and neck single-coil (Stratocaster HSS)
TUNERS: Fender/Ping, cast and sealed
CONTROLS: Master volume, master tone, three-position pickup selector (Telecaster); master volume, neck tone, bridge tone, five-position pickup selector (Stratocaster and Stratocaster HSS)

Texas Special pickups sound as big and bold as the Lone Star State.



Stratocaster's slightly heftier vintage-style C-shaped profile. The HSS model sports a black pickguard and is offered with a black or three-color sunburst finish.

PERFORMANCE

FENDER'S AMERICAN SPECIAL Series guitars are a testimony to the genius of Leo Fender's original concept for a mass-produced solidbody guitar. Every single detail, like the exceptionally tight neck pocket, the

immaculate finish, and the smooth-as-silk fretwork, is as close to perfection as Fender has ever come in its history. The fact that Fender is still able to build these guitars in the U.S. and sell them for considerably less than previous American models certainly would have made Leo very proud.

The American Special Telecaster is a classic Tele in every sense. The Texas Special pickups offer plenty of aggressive character, with percussive, explosive attack and brilliant, singing treble. The harder you dig in, the more it gives back. The neck has the smooth, satiny feel of real wood instead of the artificial, plastic feel that many modern urethane neck finishes impart.

The Strat models are both fine examples of Leo's crowning achievement that will also please longtime fans. With its humbucker bridge pickup, the HSS model is a rocking beast with fierce midrange and delightful crunch when played through an over-driven amp. It covers EVH territory quite nicely, but it also delivers timeless Strat tones with the middle and neck pickups engaged. Its slim neck is exceptionally comfortable and makes playing honestly effortless. If you prefer 100 percent authentic Strat tones, the American Special Stratocaster does the trick quite nicely.

THE BOTTOM LINE

FENDER'S AMERICAN SPECIAL series Telecasters and Stratocasters are truly special instruments that will please even the most hardcore Strat and Tele enthusiasts. These outstanding gigging and studio workhorses put U.S. craftsmanship within the reach of everyday players once again, without forcing them to make any significant compromises. For the first time in history, the "real thing" has never been more affordable for Fender fans. **8C**

+PRO	CON
AFFORDABLE; CLASSIC WORKHORSE TONES • EXCELLENT CONSTRUCTION	LIMITED FINISH OPTIONS



Vintage-style brass saddles give the American Special Telecaster plenty of twang and spank.

ON DISC!

TWO FOR THE SHOW

Egnater Renegade 65-watt tube head



Tube Mix controls for each channel let you dial in a blend of 6L6 and EL34 tones.

Channel 2 looks identical to channel 1, but it is separately voiced like a classic British amp

* BY CHRIS GILL

THE WORLDS OF the boutique amplifier and mass-produced products have remained mutually exclusive for the most part, although a few independent amp builders have either closed up shop to work for larger companies or collaborated with big music corporations to produce a handful of products. Bruce Egnater has bucked this trend by offering both mass-produced amps and high-end boutique products from his own company, providing everything from the affordable Rebel 20 head to the incredibly versatile MOD Series custom modular amps.

Like the Rebel Series amps and the four-channel Tourmaster, Egnater's new Renegade Series tube amps deliver the innovative features and tones that his company is known for, while they sell for impressively competitive prices. The Renegade features two fully independent and individually voiced channels, Egnater's signature Tube Mix function, and numerous high-end extras, like a cabinet-voiced balanced XLR line/recording output, a buffered effect loop and a versatile footswitch controller. The Renegade is available as a separate head (which is the version I auditioned) and in 1x12, 2x12 and 4x10 combo configurations.

FEATURES

THE RENEGADE IS A 65-watt two channel amp featuring both a pair of 6L6 and a pair of EL34 power

tubes. Each channel includes its own Tube Mix control, which allows you to select either 6L6 or EL34 tubes or any combination of the two independently for each channel. Although both channels have their own passive bass, middle and treble EQ controls, channel 1 has a classic Fender voice, while channel 2 is more vintage Marshall. Each channel also includes its own 65-watt/18-watt, Tight/Deep and Bright/Normal mode switches, and individual reverb level controls for each channel are located in the amp's master section along with the master density, presence, main 1 (master volume) and main 2 (master volume "boost") controls. The reverb circuit is actually digital, but you wouldn't know it. Egnater spent a year designing it, and it sounds like a high-end spring unit.

The rear panel provides features not commonly found on amps in its price range. The Bias section consists of test points that you can easily access with a voltmeter and external bias adjust trim pots that you can tweak with a screwdriver, all without removing the amp from its chassis. This easy-to-use feature allows you to experiment with different tube configurations (5881, 6550, 6V6, KT66 and KT77), without paying a tech to adjust the proper bias each time. The buffered effect loop sounds great with any variety of effects, from pedals to pro rack units, and the XLR record/line out provides miked amp tones through a PA or when recording direct.



QUALITY & DESIGN

SPECS

LIST PRICE: \$999.00

MANUFACTURER

Egnater Amps

egnatersamps.com

OUTPUT: 65 watts

TUBES: Two 6L6, two

EL34 (power amp), six

12AX7 (preamp, reverb)

CHANNELS: Two

FRONT PANEL: 1/4-inch

input, channel select

switch, 65/18-watt,

Tight/Deep and Bright/

Normal switches (each

channel), gain bass,

middle, treble, tube mix

and volume knobs (each

channel), channel 1

reverb, channel 2 reverb,

density, presence, main

1 and main 2 knobs, on/

off switch, standby/play

switch

REAR PANEL: Two

footswitch jacks

two bias test points,

two bias adjust pots,

four-/eight-/16-ohm

impedance selector,

1/4-inch main speaker

output, 1/4-inch

extension speaker

output, balanced XLR

record/line output,

1/4-inch effect loop

return, 1/4-inch effect

loop send

OTHER: Four-button

footswitch for

controlling channel

switching effect on/off,

reverb on/off

and main 2 (boost) on/

off, padded cover

While most foot controllers provided with amps allow you to switch channels and reverb and little else, the Renegade's four-button foot controller lets you customize the amp's functions for live performance. Using its mini footswitches, you can assign the effect loop, reverb and main 2 (boost) separately to either or both channels. The digital reverb circuit incorporates a "spillover" feature that allows reverb tails to decay naturally when you switch from one channel to another instead of cutting off abruptly.

PERFORMANCE

THANKS TO ITS versatile Tube Mix controls and individually voiced EQ sections for each channel, the Renegade truly sounds and performs like two separate amps. Channel 1 can deliver pristine clean rhythm tones with the Tube Mix control set all the way to the 6L6 side, the Bright and Deep modes engaged and the reverb dialed in low. You can instantly switch to a dark, powerful distorted lead tone with channel 2's Tube Mix control set to EL34, the Normal and Tight modes engaged and the reverb turned off, for bone-dry punch. The 65-watt/18-watt switch further allows you to custom tailor each channel's tone. Use the 18-watt setting when you want power tube compression at more manageable volume levels, or leave it set to 65 watts when you need more clean headroom.

With a little careful tweaking, the Renegade summons a wide variety of classic tones that are ideal for almost any style of music, although it doesn't deliver the ultra-high levels of gain many modern metal players prefer. Even so, it still produces impressively aggressive distortion with all of the crunch or compressed singing sustain most players desire.

THE BOTTOM LINE

IF YOU WANT a versatile gigging amp that you can tweak to your discriminating tastes, and you don't want to empty out your bank account, the Egnater Renegade will rock your world. Going rogue never sounded so good, nor has it been so affordable. **BC**

PRO

INCREDIBLE VALUE
• TRUE TWO AMP
PERFORMANCE • PRO
FEATURES

NO EFFECT LOOP
LEVEL CONTROLS

ON DISC!

PEAK PERFORMANCE

Godin Signature Series Summit CT

* BY ERIC KIRKLAND

CANADA'S GODIN GUITARS has offered superbly crafted instruments for more than two decades, but the company didn't really score on the American market until it introduced the semihollow, acoustic/electric hybrids in its Multiac Series. These guitars became a sensation for their acoustic resonance, fast flat fretboards, and flawless fit and finish.

The newest Signature Series member is the first nonhybrid and pure solidbody electric in the line. Even without the hollow chambers and hybrid acoustic electronics, the Summit CT resonates with a loud and percussive ring that's more akin to its hybrid brethren than a typical solidbody, making this fine-tuned guitar perhaps the most versatile of the series.

FEATURES

GODIN USED THE knowledge it gained from building hybrid acoustic/electrics to maximize the Summit CT's acoustic properties. Every wood and component choice is aimed at creating a solidbody electric that can ring and magnify string response in ways that are surprisingly similar to a hollow instrument. The stout mahogany body may not be the obvious choice for a guitar that's meant to have such vibrant acoustic qualities, but it's actually ideal for creating the necessary frequency depth and dynamic potential. A carved slab of highly figured and flamed maple adds visual appeal and serious presence in the high and low frequencies. To enhance the maple's tonal contribution and ultimate string energy, Godin made the fretboard of ebony, which is harder than maple and accentuates the uppermost portion of the frequency spectrum.

To ensure that the brightest tones actually reach the pickups, an offset four-bolt pattern is used to couple the snugly fit neck with the mahogany body. The satin-finished mahogany neck feels like what you might find on a top-hanger acoustic. It's carved with a slight V shape behind the first five frets and gently tapers to a C-shaped hill. It's a subtle departure from a continuous C shape, but it makes grasping chords comfortable on the exceptionally flat 16-inch-radius fretboard.

The Summit's sunken Tune-o-matic-style bridge and specialized string-through design also aid in resonance transfer. Instead of simply terminating the string balls in a metal tube, Godin mounts a resonance-enhancing plate inside the string cavity and string routes.

The Summit CT has a Seymour Duncan '59 in the bridge slot and a creamy Duncan Alnico II Pro in the neck position. A five-position selector switch provides humbucker and single-coil options. Best of all, Godin's active and proprietary High-Definition Revoicer (HDR) circuit lets players turn the passive pickups into a harmonic-enhancing active system at the push of a button.

PERFORMANCE

EVEN WHEN STRUMMED acoustically, the Summit CT produces a multi-dimensional tone similar to an acoustic strung with phosphor-bronze strings. It's an interesting effect that translates well through a clean amplifier. Played through my Victoria Golden Melody, the Summit CT displayed brilliance and sparkle that I've never heard from a solidbody electric. With the High-Definition Revoicer active, the upper-mid harmonics became even more pronounced, while the highs compressed slightly and the brassy qualities diminished.

When I activated a Klon overdrive in front of the Victoria, the Godin became an adept partner for jazz fusion and refined blues. There was a spatial relationship between the areas of the frequency spectrum and a percussive thump that defined each string hit, which made the Summit CT sound like an acoustic/electric hybrid. When the HDR was used in conjunction with an overdriven amp, like the Klon and Victoria rig, or my FJA-modified Marshall, the Summit became a neo-jazz shredder.

THE BOTTOM LINE

GODIN'S SUMMIT CT is an interesting and versatile electric solidbody. In addition to its very convincing acoustic tone and response, the guitar's flat ebony fretboard and High-Definition Revoicer circuit make it a sublime instrument for any number of jazz and shredding styles. **SC**



OVERALL VALUE

SPECS

LIST PRICE \$1,195.00

MANUFACTURER

Godin Guitars,
godinguitars.com

BODY Mahogany,
carved flamed maple
top

NECK Mahogany,
bolt-on

FINGERBOARD Ebony

SCALE LENGTH

24 3/4 inches

FRETS 22

HARWARE Recessed
Tune-o-matic-style
bridge, Godin mini
tuners

CONTROLS Master
volume and tone, five-
way pickup selector,
Godin High-Definition
Revoicer (HDR)

PICKUPS Seymour
Duncan SH-159, bridge;
APH-1 Alnico II neck

The flat,
16-inch radius
is ideal for
lightning-fast
movement and
shred styles

Recessed
bridge and
unique string-
through
design creates
outstanding
acoustic
responses and
sustain.

The High Definition
Revoicer turns the
passive pickups
into an overtone-
enhancing active
system.

ON DISC!

PRO	CON
SUPERFAST FLAT FRETBOARD • AMAZING ACOUSTIC RESPONSE • HIGH-DEFINITION REVOICER CIRCUIT	VOLUME KNOB TAPER IS LIMITED • RATHER PERCUSSIVE SOUNDING

THE FAST TRACK

Propellerhead Record



* BY CHRIS GILL

A LOT OF great software packages turn your computer into a professional recording studio. The problem is that most Digital Audio Workstation (DAW) software programs are focused more on advanced sequencing functions and make recording, editing and mixing even basic audio tracks a complicated task. Meanwhile, most DAW software packages known for providing professional-quality audio recording capabilities restrict you to using a limited selection of audio interfaces.

Propellerhead Record offers guitarists a streamlined, intuitive audio recording software program that operates more like the old analog tape machines and mixing consoles we all know and love, without requiring a PhD in software engineering. Record transforms the familiar gear of the recording studio—mixing console, outboard processors and so on—to the virtual world the same way that Propellerhead Reason did with racks of synths, samplers, sequencers and effects. The only other items you need to get up and running are the audio interface of your choice, a computer and your instruments and mics.

FEATURES

RECORD IS A virtual recording studio that allows you to record, arrange and mix in an easy-to-use, but powerful, environment. While the software is designed primarily for traditional instrumentalists or vocalists (in other words non-MIDI musicians),

it does include powerful sequencing capabilities in addition to digital audio recording. Record lets you record an almost unlimited amount of tracks (limited only by your CPU's capacity, but you'll probably run out of ideas before you run out of tracks), and it accommodates up to 64 simultaneous inputs and outputs without latency or CPU overload issues.

The software is configured in three main sections—Sequencer, Rack and Mixer—each with its own window that you can resize to view together with other windows or separately. The Sequencer window displays audio waves, MIDI and automation data for track recording, arrangement and comping tasks. The Rack lets you assign a variety of effects and processors—which

include EQ, compression, reverb and an assortment of Line 6 guitar and bass amp emulations—to each track individually. The Mixer is modeled from an SSL9000k console and includes EQ, dynamics, eight effect sends, insert effects and a fader for each channel, plus a master bus compressor.

Record offers a wide variety of professional-quality features and capabilities, such as audio time stretching (which can speed up or slow down audio without changing its pitch) and a 64-bit mix bus that provides outstanding sound quality. The software is copy protected with a USB "ignition" key that allows you to use Record on a variety of different computers. So you can record drum tracks in your drummer's garage, vocals in your singer's bathroom, and so on, without each band member having to buy his own software. Record also integrates seamlessly with Reason, allowing you expand your recording setup with a variety of virtual synths, samplers and effect processors. If you own Reason, you'll find that it launches within Record, like a fully-loaded plug-in, expanding your recording capabilities considerably.

PERFORMANCE

USING RECORD TO lay down tracks is as easy as plugging into a traditional hardware recorder. Once you've

opened the application, you just select "create audio track" from the Create pull-down menu, and a new track is engaged and ready to record audio or MIDI. A convenient tuner function, represented by a tuning fork graphic, is included with each track. If you want to lay down audio with a processor such as the Line 6 Guitar or Bass emulation, you just go back to the Create pull-down menu and select the processor you want, and it's added to the Rack. Check your levels, hit the record button, and you're good to go.

Getting the perfect take is easy, thanks to intuitive loop recording and comp editing functions. In Loop recording mode, Record will record separate takes continuously until the stop button is engaged. Each take is displayed in a stack when you switch from the Sequencer window's Arrange mode to Edit mode. The razor tool lets you select the best performances from individual takes and combine them nondestructively into a single track.

Besides being very easy to use, Record sounds great. The virtual mixing console delivers detailed, punchy sound, much like the SSL console it's modeled after. The audio time stretching is especially noteworthy. I found tracks could be slowed down or sped up by 25 to 30 percent before artifacts became apparent, though the results varied from one type of recorded material to another. The Line 6 guitar and bass models are also a great feature of Record. While the selection is limited to three amps/three cabs and two amps/two cabs for each respective processor, these selections are automatically expanded when using any Line 6 USB interface, keyboard, pedal board or POD. Additional model packs are available as well, all of which makes Record an extremely strong platform for guitarists.

THE BOTTOM LINE

PROPELLERHEAD RECORD IS A powerful, great-sounding audio recording package with straightforward, no-nonsense operation that any guitarist can master in minutes. **BC**



SPECS

LIST PRICE \$299.00

MANUFACTURER

Propellerhead

Software,

propellerheads.se

MINIMUM SYSTEM

REQUIREMENTS

MAC: Intel Mac,

1GB RAM, DVD drive,

2GB free hard drive

space, Mac OS X 10.4,

1024x768 monitor,

CoreAudio compliant

audio interface (or

built-in audio), free USB

port for "ignition" key

PC: Intel P4/AMD

Athlon XP at 2GHz,

1GB RAM, DVD drive,

2GB free hard drive

space, Windows XP

(SP2)/Vista/Windows

7, 1024x768 monitor,

audio interface w/

ASIO driver, free USB

port for "ignition" key

*PRO	
FULLY INTEGRATED RECORDING, EDITING AND MIXING • EASY TO USE • EXCELLENT TIME STRETCHING CAPABILITIES	NO SUPPORT FOR THIRD-PARTY PLUG-INS

ARCH OF TRIUMPH

Prestige Classic electric guitar

*BY ERIC KIRKLAND

B RITISH COLUMBIA'S **PRESTIGE** Guitars is one of the youngest manufacturers in the industry, garnering rave reviews soon after its first guitar rolled off the line in 2003. Although the basic shapes and configurations of Prestige axes are inspired by classic instruments, each guitar is distinguishably modern in design. For example, the new Prestige Classic appears to be a standard, midpriced Les Paul-style guitar. Look a little closer and you'll see that its maple top is gracefully arched. Plug it in and you'll hear bright and lively sounds that are just as unique and unlike the expected tones of a mahogany singlecut.

FEATURES

THE CLASSIC HAS a gorgeous, AAA-grade flamed maple over an extremely light mahogany body. Prestige isn't the first company to use a bowed top, but its application is perfectly arched and less radical than others.

The guitar's ergonomic appeal is obvious when you feel how the curved top places the forearm and right hand in an ideal position. Left-hand and arm positioning are similarly guided by the long and precisely shaped belly cut, which aligns the Classic against your body naturally. The curve also puts more wood under the pickups and less on the outer edges, which makes it possible for the Classic to produce copious high-frequency levels. This abundant spunk helps the chrome-covered Duncan JB and '59

humbuckers sound more aggressive and sharp than they do in so many other guitars.

The moderately deep C-shaped carve puts a lot of mahogany neck wood in the palm, making the Classic not the fastest ax in the shed but certainly one of the more comfortable tools for everyday chores. Extra-jumbo frets aid string volume and touch sensitivity, while the rosewood board balances the ample upper midrange.

PERFORMANCE

THE CLASSIC'S CLEAN tones are bouncy, stringy and precise, attributes that are especially appreciated onstage, where the ability to cut a clear sonic path through the band is more important than conjuring the sweetest nuances. When the Classic runs into an overdriven amp, its punchy mids and edgy highs snarl and snap. These stinging responses can easily be transformed into whining cocked-wah-style overtones when a little pinch harmonic flavor is added to right-hand attack.

THE BOTTOM LINE

THE PRESTIGE'S CLASSIC is one of the most interesting and playable adaptations of the singlecut mahogany theme. Its bowed maple top is an ergonomic marvel, and the slicing highs add a unique excitement to every note. **BC**

PRO	CON
CURVED TOP EASES RIGHT-HAND STRAIN • BRIGHT TONES • REASONABLE PRICE	DOESN'T PRODUCE THICK LOWS • NECK SHAPE DOESN'T PROMOTE SPEED

ON DISC!

The bowed body shape is ergonomically ideal.

SPECS

LIST PRICE \$1,250.00
MANUFACTURER

Prestige Guitars Ltd.,
prestgегuitars.com

BODY: Mahogany
arced AAA-grade
flamed maple top

NECK: Mahogany, set-in

FINGERBOARD: Rosewood

SCALE LENGTH: 24 3/4 inches

FRETS: 22

HARDWARE: Chrome stop tail end Tune-o-matic bridge, chrome Grover tuners

CONTROLS: Dedicated volume and tone for each pickup, three-way selector toggle

PICKUPS: Seymour Duncan SH-159, bridge; SH-4JB, neck

The chrome-covered Seymour Duncan JB and '59 humbuckers are loaded with attack and upper harmonics.



BUZZ BIN NEW, HIP AND UNDER THE RADAR

PLUSH VERBRATOR TUBE-DRIVEN DIGITAL REVERB

I LOVE YOUR AMP but wish it had reverb? Or do you hate the "bongy" tones of your amp's spring reverb unit and crave the smooth, lush sound of digital reverb? The Plush Verbrator is an easy-to-use digital reverb unit with pro-quality sound and performance. The Verbrator also functions as an effect loop and a tube buffer for using long cables or driving

a pedal board.

The Verbrator is designed for placement in an amp's effect loop. Though it can be placed in front of an amp, like a pedal, it has no on/off switch, so the effect will always be on.

Inside the unit, a 12AX7 tube powered by high-voltage levels delivers fat analog tones that perfectly complements the pristine digital reverb

effects. Separate level and decay controls let you dial in exactly what you want, and on long decay settings the tails seem to trail off infinitely. Individual send and return controls let you match levels with effects connected to the pedal's loop section.

If you love reverb and want to sound like a pro, the Verbrator is the way to go.

—Chris Gill

SPECS

LIST PRICE \$378.00

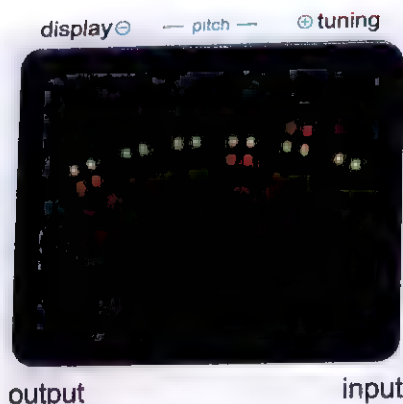
MANUFACTURER

Push by Fluchs,
fluchs.audiotechnology.com



THE FAST TRACK

TC Electronic PolyTune Poly-Chromatic tuner



polytune™
poly-chromatic tuner

true
bypass

tc electronic®

* BY CHRIS GILL

NOTHING PUTS THE pressure on like having to tune between songs during a gig. Even worse is when you're not sure your guitar is in tune and you have to stand onstage like a dork while you go through each string individually to verify its tuning.

The TC Electronic PolyTune is an incredible new polyphonic tuner for guitar and bass that lets you check your instrument's tuning as quickly as it takes to strum its open strings. A bold and simple display instantly lets you know which strings are in, and out, of tune. Begin to play individual strings, and the pedal automatically switches from Poly mode to Chromatic mode, so you can concentrate on the ones that need tweaking.

SPECS

LIST PRICE: \$149.00
MANUFACTURER: TC Electronic, tcelectronic.com
FEATURES: True-bypass on/off footswitch multi-function mini toggle switches, DC input and output jacks, 1/4-inch mono input and output, large LED display, Polyphonic and Chromatic tuning modes, Guitar and Bass modes, Needle and Stream display modes, five semitone range for dropped tunings

ON DISC!

FEATURES

ALTHOUGH THE POLYTUNE is about the size of an MXR Phase 90, it has an oversized, brightly lit display that is easy to see onstage. The only control on the pedal's face is a true-bypass footswitch. A miniature recessed toggle switch located on the left side at the top of the unit lets you select Needle and Stream (strobe) modes for guitar or bass. A mini toggle switch on the right side drops the Poly mode's reference pitch up to five semitones to accommodate guitars tuned down to E \flat , D and so on, and the reference pitch can be calibrated from 435 to 445Hz. Other features include a DC output jack that lets you daisy-chain power to other pedals and a light sensor that automatically dims or brightens the display to the optimum setting for your environs.

PERFORMANCE

THE POLYTUNE IS incredibly easy to use. Just strum the open strings; those that are in tune are displayed in green; out-of-tune strings are shown in red, either below (flat) or above (sharp) the center segment. When tuning individual strings in Chromatic mode, the PolyTune uses a similar color scheme and displays the value of the closest note. When you get an all-green "In Tune" confirmation, the tuning is perfect. The tuner is exceptionally sensitive and will track even the lightest string vibrations, so you don't have to constantly pluck the strings to get a strong reading.

THE BOTTOM LINE

THE POLYTUNE IS an essential lifesaver for time-pressed gigging guitarists and perfectionist studio players. It shaves precious seconds off the tuning process while it provides dead-accurate tuning. **BC**



QUALITY & DESIGN

•PRO	•CON
INCREDIBLY FAST AND ACCURATE • HIGHLY VISIBLE GRAPHICS • WORKS WITH DROP TUNINGS	NO BUILT IN MIC FOR TUNING ACOUSTIC GUITARS • POLY MODE DOES NOT SUPPORT ALTERNATE TUNINGS

NEW EQ

WHAT'S NEW & COOL

RADIAL ENGINEERING KOMIT COMPRESSOR / LIMITER

The Radial Komit combines the power of an advanced VCA compressor with the vintage tone of a diode bridge limiter in an easy-to-use format.

The Komit features a feed-forward VCA compressor designed to react in real time to program material, and it can be adjusted from 1:1 compression all the way to 10:1 hard compression ratios using a single dial. This control is augmented with a dynamic control that delivers slow, medium and fast attack and decay times as the unit auto-tracks incoming signals. The Komit also has a separate 20:1 limiter that may be bypassed or inserted to provide a dynamic ceiling for the audio track and to prevent distortion from reaching the digital workstation. A 12-position switch provides repeatable limiter gain settings of -10dB to +20dB. The drive output gain control is post-compressor/pre-limiter and is equipped with auto-gain makeup to ensure more stable and natural-sounding dynamics.

STREET PRICE: \$449.99
Radial Engineering,
radialeng.com

CORT USA GENE SIMMONS GS-AXE-2 BASS

Cort Guitars and Kiss bassist Gene Simmons have partnered to manufacture the GS-AXE-2 bass. This is a reproduction of the original AXE bass Simmons used on tour. The GS-AXE-2 has a mahogany body, hard maple neck with rosewood fingerboard, 34-inch scale, pass ve electronics, Mighty Mite pickups and die-cast tuners. A padded gig bag with Simmons' image is included.
LIST PRICE: \$699.00
Cort USA,
cortguitar.com



CHUNK-A-LICIOUS

Chunk Systems Brown Dog and Agent OOFunk Mark II pedals



The Brown Dog fuzz goes from creamy hot chocolate to napalm



The Agent OOFunk Mark II is a great new contender in the envelope filter category

* BY ED FRIEDLAND

IN THE REALM of bass effects, two types stand out as the most popular: the fuzz/distortion/drive pedal and the envelope filter, a.k.a. auto-wah. The ability to turn your bass into a raging bulldozer or a bubbling cauldron of percolating funkiness has never lost its appeal, and manufacturers are always hoping to develop the ultimate example of each effect.

Australian-based Chunk Systems throws its hat in the ring with two cool new pedals: the Brown Dog Gated Bass Fuzz and the Agent OOFunk Mark II Envelope Filter. In addition to working independently of one another, the pedals connect together in ways that give you greater flexibility and synth-like clarity.

FEATURES

THE BROWN DOG has Soft and Hard modes to let you choose classic warm fuzz or acid square-edged tones, and dirty and clean level knobs so you can dial in the perfect mix of both signals. The clean control also offers a bit of extra gain if you need it. The gate control determines the input level that triggers the fuzz tone. This can prevent pickup hum and finger noise

from being amplified by the fuzz circuit. It also controls the length, or "overhang," of the distortion. Setting the knob toward the "Tight" designation clamps down on the grind and leaves space for the attack of the next note, which is particularly useful when a lot of drive is applied. The range on the drive knob changes the character of the fuzz signal from melodic, almost tube-like grit to a highly saturated square wave. The Dog has true-bypass operation and a dedicated envelope output that can feed an inverted-phase clean signal with +12dB of boost to the Agent OOFunk's Envelope input.

The Agent OOFunk Mark II is a highly adjustable and sensitive envelope filter along the lines of the classic MuTron III, but with the benefits of quieter circuitry, true bypass and availability. The Agent has four control knobs: pitch, which selects the pitch range of the filter effect; smoothness, which controls the speed of the filter sweep; sweep, which affects the width of the filter sweep; and squelch, which adjusts the filter resonance and the effect's extremity. An up/down switch changes the direction of the sweep, giving you the choice between "wow" and "uhm" sounds.

Each pedal is powered by a nine-volt, which is tucked away in a battery drawer that can be opened without tools. The drawer is a cool idea, but the length of the battery wires is a little too short. The pedals can also run on external power supplies, which, unfortunately, are not included.

PERFORMANCE

THE DOG DOES well at subtle settings, getting close to the chocolatey tone of a tube amp in heat, but having control over the clean/dirty mix and gate helps the bass retain focus, punch and articulation with high fuzz levels. With the pedal in Soft fuzz mode, the low-end blooms and the highs are smooth and natural, but switching to Hard mode brings out the mids and gives the tone an edgy presence.

The Agent OOFunk is a sensitive pedal that requires patience to master. Luckily, Chunk Systems made one of the most sought-after tones easy to produce—just set all the knobs at 12 o'clock. The OOFunk has a ton of great sounds, but you must learn how to finesse your attack for each setting.

Connecting the pedals through the envelope in/out jacks really brings out the best in the OOFunk. The typical setup would be to place the filter before the distortion, as the filter is more touch-sensitive and the distortion accentuates harmonics of the filter's sweep. However, you can swap the order of the pedals and still connect the envelope, which yields a completely different-sounding effect. One other useful feature is that the OOFunk can be used as an effect loop to patch in other effect pedals using a mono 1/4-inch Y cable.

SPECS

LIST PRICES
\$350.00 each
MANUFACTURER
Chunk Systems,
chunksystems.com

BROWN DOG
CONTROLS: Dirty, clean, gate, drive, soft/hard switch
CONNECTIONS: Input, envelope out, output, nine-volt power
POWER: Nine-volt battery, external power supply (not included)

AGENT OOFUNK MARK II
CONTROLS: Pitch, smoothness, sweep, squelch, up/down switch
CONNECTIONS: Input, envelope in, output
POWER: Nine-volt battery, external power supply (not included)

THE BOTTOM LINE

THE BROWN DOG is a killer fuzz that has lots of range and great presence in a live mix, while the Agent OOFunk nails all the classic envelope tones with hi-fi quality. Together, they become almost another instrument that adds analog synth-like expression to your bass lines. **BC**

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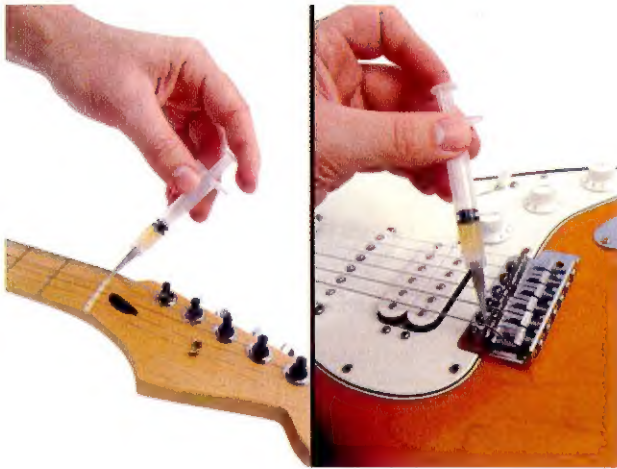
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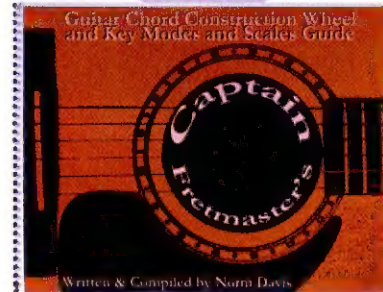
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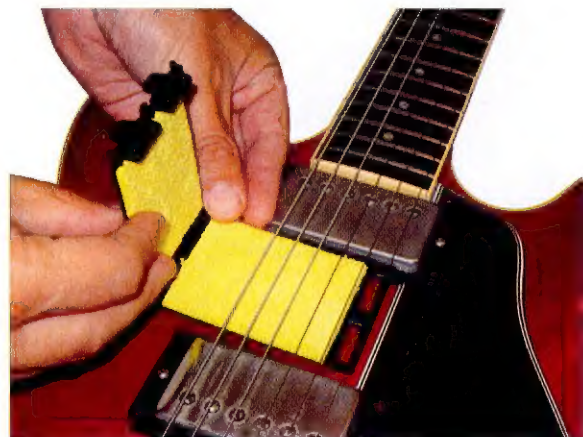
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ROUTE 666

Corey Beaulieu of Trivium talks about his diabolical tone settings for his Peavey 6505 head and his new signature Jackson axes.

★ BY NICK BOWCOTT

DESIGN PHILOSOPHY Trivium guitarist Corey Beaulieu is a devout Peavey 6505 acolyte, but the base settings for his tone have origins directly south of heaven. "It's a total metal cliché, but the trick I always do with my Peavey 6505 head is to set the three tone controls to 6, 6, 6," Beaulieu reveals. "It's a great starting point if you don't have the luxury of a sound check. I've tried out a lot of other amps, but I always keep coming back to my 6505. It's a great metal amp, and perfect for what I do."

After years of touring, Beaulieu discovered

that pairing the 6505 with one single Marshall 1060B 4x12 cabinet was the best method to achieve Trivium's modern metal tones. "I roll with the exact same basic rig whether we're playing a small club or an arena," he says.

CONTROL ISSUES Beaulieu's pedal board is built around his MXR GT-OD Overdrive and Smart Gate noise suppressor, which are switched on for the duration of Trivium's set. "I only use my wah and phase pedals for a couple of parts, because that's how they were recorded," Beaulieu says. "I don't change channels on my 6505 head either; I just set the distorted channel and I'm ready to rock."

FAVORITE PIECE OF GEAR "My brand-new Jackson Signature prototype guitars. They're based on the King V and are built to play heavy stuff and shred. I've always liked Jackson necks, because they're really fast. They're just well-made guitars that sound great and are really comfortable and effortless to play."

SECRET WEAPON "Before a show I like to pop on some really aggressive music, like Slayer or Sepultura, to get the adrenaline pumping. Also, Goody—our soundman—and I always have a pre-show shot of Jägermeister, which really gets the blood flowing. It's just enough to put me in the mood to rock." □

PEAVEY 6505 WITH MARSHALL 1960B STRAIGHT-FRONT 4x12 CAB LOADED WITH CELESTION 75-WATT SPEAKERS



Illustration by Adam Cooper/guitargeek.com

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